JESSE'S HAMPTON COURT

Victorian Collection

Stamford.

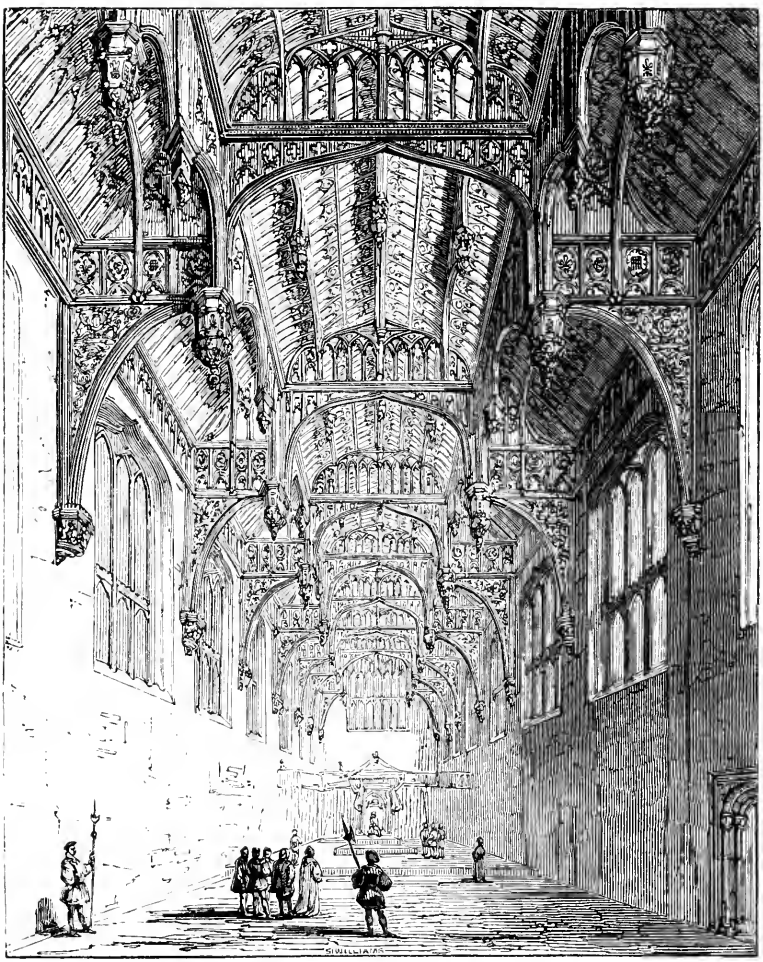
Stamford Court

25 Sept. 1839.

A SUMMER'S DAY

AT

HAMPTON COURT.



CARDINAL WOLSEY'S HALL IN THE PALACE OF HAMPTON COURT.

A

SUMMER'S DAY

AT

HAMPTON COURT,

BEING A GUIDE TO THE

PALACE AND GARDENS;

WITH AN

Illustrative Catalogue of the Pictures

ACCORDING TO THE NEW ARRANGEMENT, INCLUDING THOSE IN THE APARTMENTS RECENTLY OPENED TO THE PUBLIC.

By EDWARD JESSE, Esq.,

SURVEYOR OF HER MAJESTY'S PARKS AND PALACES.—AUTHOR OF 'GLEANINGS IN NATURAL HISTORY.'

LONDON:

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TO

THE RIGHT HONOURABLE

THE VISCOUNT DUNCANNON.

&c. &c. &c.

My Lord,

The recent regulation, by which the public are freely admitted to view whatever is curious or interesting within the walls of Hampton Court Palace, is chiefly owing to your Lordship's exertions. Influenced by the knowledge of this circumstance, I requested and obtained permission to dedicate this little work to your Lordship.

That the privilege conferred on the public is duly estimated by them, is proved by the great accession of visitors who daily avail themselves of the indulgence. The most laborious have their moments of leisure, and to such more especially your Lordship has opened a source of innocent recreation, by affording them opportunities of contemplating many works of art and genius, from which they were formerly in a great degree excluded.

Your Lordship in this instance has achieved an object always deemed important by all legislators, by adding to the sum of human enjoyment, and doing what must eventually tend to refine the manners, and raise a taste for higher objects of pursuit among the working-classes of the community.

The claims of this little volume are not of a very high order. Should its contents, however, in any degree tend to interest and improve a class for which it was more particularly designed, I shall feel that I have been instrumental in furthering your Lordship's wishes, and that the task has not been undertaken in vain.

I have the honour to be,

Your Lordship's

Very faithful and obedient servant,

EDWARD JESSE.

Hampton Court,
July 25, 1839.

*** I cannot submit this Volume to the public without offering my grateful acknowledgments to those who have kindly assisted me in preparing it.

I am indebted to Richard Westmacott, jun., Esq., R.A., for his remarks on the ancient Tapestries in Wolsey's withdrawing-room.

Mr. Samuel Tymms, the author of that useful compilation 'The Family Topographer,' in conjunction with Mr. Nichols of Parliament Street, wrote the interesting description of the tapestries above mentioned. I have also to thank Mr. T. Hudson Turner, whose antiquarian researches are of no ordinary kind, for the information he has afforded me of new and interesting facts, taken from documents in the British Museum, relative to the escape of Charles I. from Hampton Court.

Hampton Court,
August 5, 1839.

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A DRIVE

TO

HAMPTON COURT.

"Ill suits the road with one in haste: but we
Play with our time; and, as we stroll along,
It is our occupation to observe."—WORDSWORTH.

THE free access now given to the public to see the pictures and gardens at Hampton Court will bring many visitors to that celebrated place. The drive thither from London is not without its interest; and we will therefore place ourselves by the side of some stranger who is going there for the first time, and point out to him, as we proceed, such objects as may be worthy of his notice during our excursion.

For this purpose, we will conduct him on our route through Knightsbridge, and point out to him, soon after he has passed the Barracks, Kingston House, now remarkable for its large and conspicuous greenhouse. This was the residence of the eccentric and profligate Duchess of Kingston *. The house is now occupied by that great statesman and scholar, the Marquis Wellesley.

* It was here she invited a large assemblage of people to her celebrated ball, and when they met she had made her escape to Calais.

To the left of the entrance to Kensington, and nearly opposite the palace-gates, there is a large red house. This was the residence of the famous Duchess of Portsmouth, the French mistress of Charles II., and where he supped the night before he was seized with the illness of which he soon afterwards died.

Kensington Palace was the favourite residence of William III., who enlarged and in a great measure rebuilt it. He purchased it of the Earl of Nottingham, son of the celebrated Sir Heneage Finch, afterwards Earl of Nottingham and Lord Chancellor of England. Here Queen Mary, his consort, died of the smallpox, and the king's attachment to the Palace seems to have increased, from the circumstance of its having been the scene of the last acts of the queen, who was justly entitled to his affection. When he died, bracelets composed of her hair were found upon his arm; and he said of her, what few husbands can say of their wives, that, although he had been married to her seventeen years, he had never known her guilty of a want of discretion. He is said to have drunk intemperately after her death.

After his horse fell with him in the park at Hampton Court, King William returned to Kensington, where he soon afterwards gave the royal assent to that act which secured the succession of the crown to the house of Brunswick. The next day the Archbishop of Canterbury administered the sacrament to him, which he received with great devotion; and three hours afterwards, while sitting by the side of his bed, he reclined a little backwards, and, closing his eyes,

immediately expired in the fifty-second year of his age.

Queen Anne, and her husband, George Prince of Denmark, occasionally resided at Kensington, and they both died there. The former added thirty acres to the gardens.

George I., the next possessor of Kensington Palace, made some alterations and improvements in it. George II. and Queen Caroline also resided here, and the latter added three hundred acres to the grounds, which were taken out of Hyde Park, and employed the celebrated Capability Brown to put them in order. The Palace was enriched by her taste, as much as the grounds were enlarged and improved by her liberality. The state apartments have remained unoccupied since the death of George II., which took place in 1760.

After quitting Kensington, Holland House is seen to the right on a rising ground. It was built (1607) by Sir Walter Cope, whose daughter married Rich, created Lord Holland by James I. On the death of Rich, last Lord Holland and Warwick, it descended by females to William Edwardes, created Lord Kensington, and was sold by him to Henry Fox, whose descendants take their title from it. It is an interesting specimen of the style of building of the time of James I. At Holland House Addison breathed his last; and within its walls the wits of the reigns of George III. and IV., the cotemporaries of Fox, used to meet.

We now proceed to Hammersmith, and near the Broadway of that village is a house in which a Benedictine Nunnery exists, established probably at the

suppression of Studley Priory, Oxfordshire, by Henry VIII. An ancient wooden cross, and some good pictures, are said to belong to this nunnery.

Bubb Doddington, afterwards Lord Melcombe, celebrated for his wit, lived in this village. Brandenburg House, where Queen Caroline died, was also situated in it. This house was formerly purchased by Prince Rupert, for Mrs. Margaret Hughes, who was one of the first who acted in female characters after they ceased to be performed by men. Queen Catherine of Braganza, the wife of Charles II., also lived at Hammersmith, and gave musical parties there after the death of the king. To the left the road leads to the beautiful suspension-bridge over the Thames; but we prefer crossing the river at Kew, in order to point out what is worthy of notice at that place.

In passing over the green, the old palace may be seen to the right, which has many historical recollections connected with it. It was a favourite residence of George III., and perhaps the happiest part of his life was passed in it. He here first heard of the death of his grandfather, George II., and it was here that many of his children were born and educated. Queen Charlotte died here in 1818.

In Edward VI.'s time Sir Henry Gate had a mansion at Kew called the "Dairie House," afterwards occupied by Robert Dudley, Earl of Leicester. Charles Brandon, Duke of Suffolk, also lived here after his marriage with Mary, the widow of Louis XII. Sir Peter Lely occasionally resided at Kew during the latter part of his life.

The churchyard on the green is interesting from the circumstance of Gainsborough, Zoffany, and Meyer having been buried in it. It is somewhat of a reproach to this country that no appropriate monument has been erected to the memory of Gainsborough, perhaps the best, and certainly the most pleasing, painter of scenes from nature whom we have had in this kingdom.

The botanic gardens at Kew are full of subjects of interest, and the Arboretum contains some fine specimens of trees. These gardens, as well as the pleasure-grounds, which are of considerable extent, are open to the public on the Thursday and Sunday of each week. The grounds were laid out under the directions of the Princess Dowager, the mother of George III., and the temples, of which there are several, were built by Sir William Chambers. The Chinese pagoda is more to be admired for its singularity than its beauty. There is also an imitation of an ancient ruin, of which Horace Walpole remarks that "a solecism may be committed in architecture, as the ruin in Kew Gardens is built by Act of Parliament bricks." In the meadows attached to the grounds stands an Observatory, a pretty building, in which there is a fine collection of astromomical and other instruments, under the care of Mr. Rigaud* and Mr. Demainbray. It did contain a collection of ores from the late king's mines in Germany.

* Since this was written, the amiable and ingenious Mr. Rigaud, the Professor of Astronomy at Oxford, has died suddenly, to the deep regret of all who knew him.

From Kew we proceed to Richmond; and whether this place is seen from the centre of its bridge, or from the beautiful terrace on its hill, it cannot fail to fill every beholder with delight. Its original name was *Shene*, or Beautiful: its ancient palace formerly stood near the green; and indeed a small portion of it still remains. Edward III. and Henry V. made additions to it. It was the residence occasionally of Henry VII., who held here a grand tournament, in which a knight was killed. In 1498, while the king was at his palace, it was destroyed by fire, but he rebuilt it in 1501, "in a style of much Gothic magnificence and elegance." It was on this occasion that he changed the name of the place from Shene to that of Richmond, he having been Earl of Richmond, in Yorkshire, at the time of his accession to the throne. Here Henry VII. died in 1509. Henry VIII. kept his Christmas in this palace the first year after he came to the throne, and held a tournament, on which occasion he for the first time took a part in the exercises. Some of the public instruments of Queen Mary and Queen Elizabeth are dated from the Palace of Richmond, and the latter died in it. Charles I. resided here occasionally. During the usurpation the palace was sold by the Commissioners of the House of Commons. It was afterwards restored to the Queen Dowager. The son of James II. is said to have been nursed in it, and soon afterwards the palace was pulled down. One of the most interesting scenes in Sir Walter Scott's novels is supposed to

have taken place at Richmond—the interview of Jeannie Deans, accompanied by the Duke of Argyle, with Queen Caroline.

The view from Richmond Hill is one of the most beautiful in England; and who that has ever seen the inimitable landscape, and the silvery Thames winding through verdant meadows, will ever forget them? Poets have sung its praises, and one of them in the following strain, which contains an accurate description of the fine scenery that is to be seen from the terrace in Richmond Park, a continuation of the one from the hill.

"Richmond! ev'n now
Thy living landscape spreads beneath my feet,
Calm as the sleep of infancy: the song
Of nature's vocalists,—the blossom'd shrubs,—
The velvet verdure and the o'ershadowing trees,—
The cattle wading in the clear smooth stream,
And environ'd on its surface,—the deep glow
Of sunset,—the white smoke, and yonder church
Half hid by the green foliage of the grove,—
These are thy charms, fair Richmond; and thro' these
The river, wafting many a graceful bark,
Glides gently onward like a lovely dream,
Making the scene a paradise."

We must not forget to mention that Thomson the poet resided in the neighbourhood of Richmond, in the villa, now the residence of Lady Shaftesbury, and is buried in its church. There—

"'Mid scenes he loved so well,
Meek nature's child, the gentle *Druid* sleeps."

Collins, who resided here during Thomson's lifetime, says of Richmond:—

"Remembrance oft shall haunt the shore,
When Thames in Summer wreaths is drest;
And oft suspend the dashing oar,
To bid his gentle spirit rest."

Richmond Park contains many objects of interest; but it is out of our way to Hampton Court, to which place we will now proceed.

After passing the bridge, the house immediately to the left was formerly the residence of Richard Owen Cambridge, Esq., the friend of Dr. Johnson, Sir Joshua Reynolds, and many celebrated men of their day.

A little farther on, to the left, is Marble Hill; and whoever has read the letters of the celebrated Countess of Suffolk, the mistress of George II. and the correspondent of Pope, will recollect that many of them were dated from this place, which was adorned and improved by her good taste.

Lady Mary Wortley Montagu occasionally resided at a large house at the end of Montpelier-row, and which immediately adjoins Marble Hill. She was an extraordinary mixture of talent, profligacy, finery, and dirt. It is to be regretted that the recent very interesting life of her by her noble relative leaves us still in the dark respecting many points of her curious character. She hated Pope, and Pope had no great affection for her.

In Twickenham church Pope is buried with a tasteless epitaph by Warburton.

The present King of France resided in a house within the walls which are passed on the left in approaching Twickenham church, and also in a smaller one nearly

opposite the end of Montpelier-row, already mentioned. At the extremity of Twickenham, where two roads branch off to the right and left, a fine cedar-tree may be seen. This stands in the grounds formerly occupied by the eccentric and mercurial Duke of Wharton, whom Pope satirized as follows:—

"Wharton! the scorn and wonder of our days,
Whose ruling passion was the lust of praise:
Born with whate'er could win it from the wise,
Women and fools must like him, or he dies:
Though wondering senates hung on all he spoke,
The club must hail him master of the joke.
Bless'd with each gift of nature and of art,
And wanting nothing but an honest heart,
A tyrant to the wife his heart approves;
A rebel to the very king he loves.—
Ask you why Wharton broke through every rule?
'Twas all for fear that knaves should call him fool."

The Duke of Wharton's house has been recently pulled down.

The fourth house as we pass along the left-hand road just mentioned is, or rather was, the celebrated villa of Pope. Every admirer of that great poet will regret that so little of what was occupied by him should now remain to gratify his curiosity. Even the grotto, notwithstanding Pope's anathema against any one who should alter or injure it, has not escaped spoliation. A large straggling house has been erected on a spot which no admirer of genius, poetry, and wit will ever pass without having his enthusiasm awakened—a spot where Pope said poetry was his business, and idleness his pleasure, and where he sweetly sang those verses which will do everlasting honour to his country. We like to fancy that

we can see him gently carried in his sedan-chair to the bottom of his lawn, and then placed with his chair in a boat, letting down a window to inhale the soft air, and see the smiling prospect, while his boat glided on the clear and unruffled surface of his favourite river.

Proceeding onwards a few hundred yards, Strawberry Hill will be seen to the right on a gently rising ground. This celebrated spot, a mixture of good and bad taste, was the residence of Horace Walpole, afterwards Earl of Orford. He was a man of genius, but sceptical, vain, and selfish, and, we may add, a voluptuary. There are many articles of great historical and literary curiosity in the house. They are all strictly entailed; and it is curious that a man who professed republican principles, and was an avowed enemy to the law of primogeniture, should himself have entailed his own house, a mere lath-and-plaster residence, and its contents, with more than usual caution and strictness.

Either of the two roads near Strawberry Hill will lead to Hampton Court. The left-hand road is, however, the pleasantest, although rather longer. The Thames is seen to great advantage, and also the high grounds of Richmond Park. The first house to the right is Little Strawberry Hill, once the residence of the celebrated Mrs. Clive. We soon afterwards arrive at the pretty and well-regulated village of Teddington. This village affords an instance of what may be effected by a combination of good sense, activity, and benevolence. No one can pass through it without observing not only an absence of all poverty, but an appearance of cheerfulness and prosperity which do credit to its inhabitants.

After quitting Teddington, we enter the noble avenue of Bushy Park, planted by William III. It is, however, seen to the greatest advantage when the horse-chestnut trees are in full blossom. This avenue is one mile and 40 yards in length, and there are four others on each side of it. The breadth of these nine avenues is 563 feet, and the quantity of ground comprised in them is 67 acres. These avenues are perhaps unequalled for extent and beauty in Europe.

On entering Bushy Park, the residence of Queen Adelaide is seen immediately to the right. Here his late Majesty William IV. lived for thirty-six years like a country gentleman, superintending his farm and entertaining his neighbours with great hospitality. The house has nothing remarkable about it.

At nearly the extremity of the avenue is a circular piece of water, called the Diana Water, from a fine bronze statue of that goddess, seven feet in height, placed in the centre of it. It stands on a block of fine statuary marble, and the small figures which surround it are also of bronze. This fountain formerly played, and it is to be regretted that it does not do so at present.

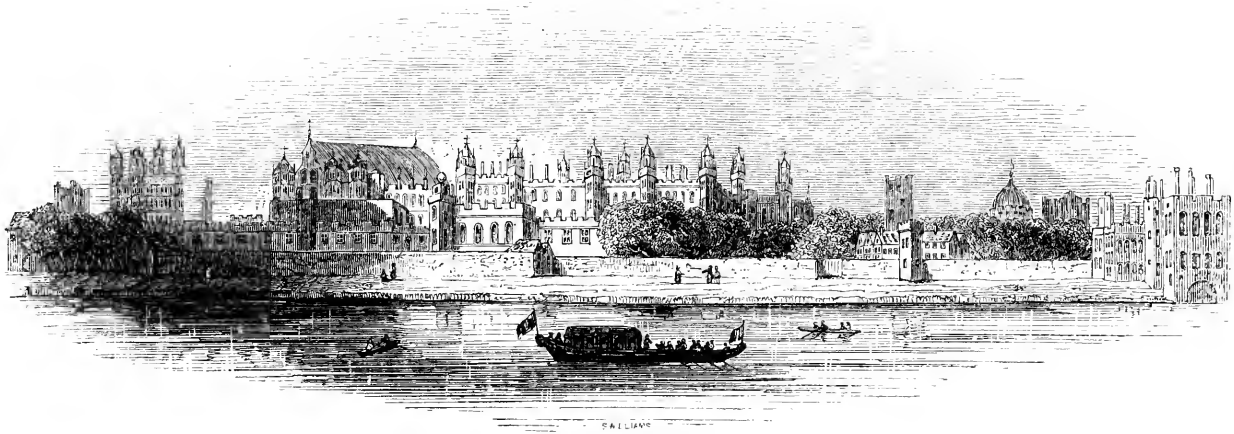
On quitting the Diana Water, the noble gates leading into the grounds of Hampton Court Palace are very conspicuous; and, as we have now conducted our companion to that place, we will endeavour to excite his interest in what he is going to see by giving him an account of the founder of that noble pile of building.

HAMPTON COURT.

" Close by those meads, for ever crown'd with flowers,
Where Thames with pride surveys his rising towers,
There stands a structure of majestic frame,
Which from the neighb'ring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom
Of foreign tyrants, and of nymphs at home;
Here thou, great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tea."

CARDINAL WOLSEY.

As so great a number of visitors annually, or it might be said daily, resort to Hampton Court, for the purpose of viewing the splendid palace at that place, an account of it cannot be uninteresting. There are, perhaps, few places, the history of which produce in the mind a greater crowd of recollections, which are at the same time mournful as well as instructive. Numerous affecting incidents which are connected with this palace during a period of nearly two centuries, must always cause it to be regarded as a place of peculiar interest. Spacious and splendid, however, as the palace may be, it is on that account more calculated to convey a striking lesson on the mutability of human greatness. That lesson is laid before us in the life of the founder of this enormous pile of building, and that founder was the celebrated Cardinal Wolsey.



RIVER FRONT OF OLD HAMPTON COURT, AS BUILT BY WOLSEY.

It is generally supposed that an ordinary manor-house only formerly stood on the site of the present palace, untill the reign of Henry VIII., when the house and manor were granted to Cardinal Wolsey.

The manor of Hampton, or as it was formerly called, Hamutone, was, about the beginning of the thirteenth century, vested in the Knights of St. John of Jerusalem. In the early part of the reign of Henry VIII., Cardinal Wolsey became lessee of the manor, under the prior of that foundation *. Some idea of the vast extent of this manor may be formed, when the reader is made aware that it comprised within it the manors of Walton-upon-Thames, Walton Legh, Byflete, Weybridge, West and East Moulsey, Sandon, Weston, Imworth, Esher, Oatlands, together with the manors within the limits of Hampton Court Chase, and also the manors of Hampton, Hanworth, Feltham, and Teddington, and even Hounslow Heath, which was supposed to have extended from Staines to Brentford Bridge. Long Ditton, and the neighbourhood of Kingston, were also said to have been included in this manorial Chase †. Well might it be said—

". . . . O many
Have broke their backs with laying *manors* on them."

A domain of such an extent seemed to require a

* A copy of the lease to Wolsey, from the Cottonian manuscript, was nserted in the "Gentleman's Magazine" of January, 1834, and is followed by a list of the furniture left in the ancient manor-house upon the estate when Wolsey took possession. His name is spelt *Wulcy* in the lease, which is dated January 11th, 1514.

† The right of free warren over these manors is still exercised by th crown.

house, or rather a palace, to correspond with it; and such a palace Cardinal Wolsey determined to build. Before I describe it, let me give a short sketch of this extraordinary man.

Cardinal Wolsey was "an honest poore man's sonne" of Ipswich, and was born in 1471, and this poor man was generally supposed to have been a butcher. On referring to "Fiddes' Life of Wolsey," this circumstance may fairly be doubted. Shakspeare, however, calls Wolsey "this butcher's cur;" and a painting of a dog gnawing the blade, or, as it was properly called, the *spade*-bone of a shoulder of mutton, was placed in a window at Oxford for the purpose of mortifying the future Cardinal. Be this as it may, the talents of Wolsey soon set all the disadvantages of his birth at defiance, and he proved this truth,—that birth was not necessary to qualify a man for distinction, even at that period, in the world. He soon distinguished himself, taking his bachelor of arts degree at Oxford when he was only fourteen years old. He afterwards became tutor to the sons of the Marquess of Dorset, who presented him to the living of Lymington, in Somersetshire. While he was in residence at that place he was put into the stocks by Sir Amias Pawlet, a justice of the peace, on a charge of getting drunk and making a riot at a fair. Fiddes seems to hint that he was hardly used on the occasion. For this indignity, however, Wolsey revenged himself when he became Lord Chancellor of England, by keeping the justice in close confinement in the Temple for several years.

Wolsey was also said to have got himself into difficulties by misappropriating the funds of Magdalen College, for the purpose of building the noble tower of that college. If this be true, it affords a strong proof of the Cardinal's great and enterprising mind, and of that fondness for beautiful architecture which will carry down his name to the latest posterity. The present occupier of the see of Canterbury seems to have imbibed Wolsey's taste and magnificence in architecture, softened by the refinement of the age, and kept in due bounds by that prudence and modesty for which he is so conspicuous.

Having been made chaplain to Henry VIII. Wolsey obtained great preferment, and acquired that ascendancy which is generally possessed by strong minds over those which are either weak, voluptuous, or indolent. His royal master gave him several bishoprics; and at length he was made Archbishop of York, Lord High Chancellor of England, and Prime Minister. In this situation he might be considered as the arbiter of Europe. Pope Leo X. created him a Cardinal, and the Kings of France and Spain loaded him with favours, in order to gain him over to their respective interests. In the height of this greatness he built his sumptuous and extensive palace of Hampton Court, which was then much larger than we see it at present. The building was composed of brick, and consisted of five courts, two of which only remain, so that but little idea can be formed of the extent of the palace.

The apartments which are left were principally

used as domestic offices. We can, therefore, have but an inadequate conception of the former splendour of Hampton Court, except as it may be judged of by the annexed print. It was Wolsey's province to give such a character and inclination to the arts of his country as have had an important effect on the taste of each succeeding age. He had evidently meant to construct at Hampton such a splendid specimen of Grecian correctness as might give a new bias to the architecture of this island. It is probable that he was unable to contend with the still lingering relics of prejudice, and therefore we have to regret that the Gothic and Grecian styles were blended in the Cardinal's magnificent building with equal bad taste and impropriety.

The situation chosen for the edifice was very desirable, according to the taste of the age, which perhaps made Wolsey esteem the fertile quality of country its greatest recommendation. The vicinity of the Thames was also a circumstance of unequivocal advantage.

Leland thus speaks of the Cardinal's edifice :—

> " A place which nature's choicest gifts adorn,
> Where Thames' kind streams in gentle currents turn,
> The name of Hampton hath for ages borne.
> Here such a palace shows great Henry's care
> As Sol ne'er views from his exalted sphere,
> In all his tedious stage."

Hentzner also describes the appearance of the palace in the reign of Elizabeth (1598) :—" Hampton Court is a royal palace, magnificently built with brick by Cardinal Wolsey, in ostentation of his wealth, where he enclosed five ample courts, consisting of noble edi-

fices, in very beautiful work. Over the gate in the second area, is the Queen's device, a golden rose, with this motto, 'Dieu et mon droit.' On the inward side of this gate are the effigies of the twelve Roman emperors, in plaster. The chief area is paved with square stone: in its centre is a fountain which throws up water, covered with a gilt crown, on the top of which is a statue of justice, supported by columns of black and white marble.

"The chapel of his palace is most splendid, in which the Queen's closet is quite transparent, having its windows of crystal. There are two chambers called the presence, or chambers of audience, which shine with tapestry of gold and silver, and silk of different colours. Under the canopy of state are these words, embroidered in pearl,—VIVAT HENRICUS OCTAVUS.

"Here is also a small chapel richly hung with tapestry, where the Queen performs her devotions. In her bed-chamber her bed was covered with very costly coverlids of silk. At no great distance from this room, we were shewn a bed, the tester of which was worked by Anne Bullen.

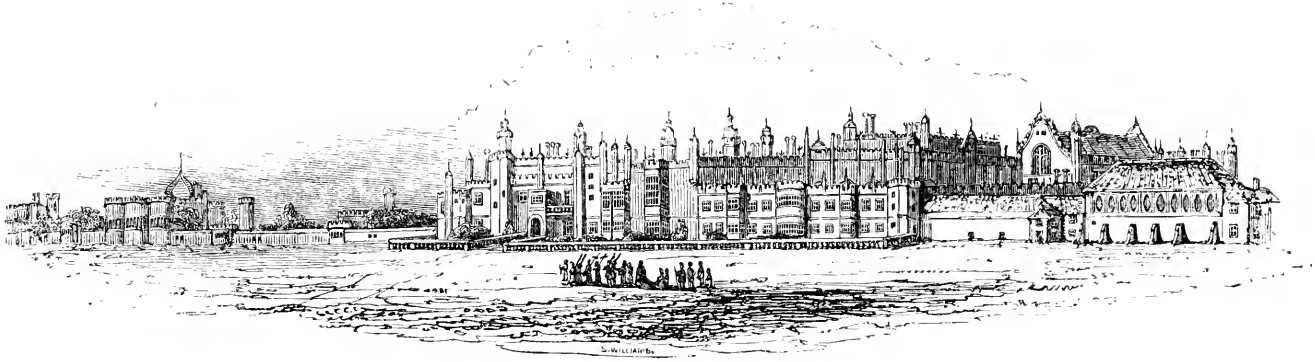
"All the other rooms being very numerous are adorned with tapestry of gold, silver, and velvet, in some of which were woven history pieces; in others Turkish and American dresses, all extremely natural. In one chamber are several excessively rich tapestries, which are hung up when the Queen gives audience to foreign ambassadors. All the walls of the palace shine with gold and silver. Here is likewise a certain cabinet called Paradise, where, besides that everything glitters so with

silver, gold, and jewels, as to dazzle one's eyes, there is a musical instrument made all of glass, except the strings.

"Afterwards, we walked into the gardens, which are most pleasant. Here we saw rosemary, so planted and nailed to the walls as to cover them entirely, which is a method exceedingly common in England."

These ancient buildings are extremely interesting. Their structure is of red brick, interlaced with dark-coloured bricks in diagonal lines, the windows and cornices, with their ornaments, being of stone. This circumstance conveys an appearance of meanness to the eye of the spectator, which the beauty of its proportions fails to remove. Wolsey appears to have employed the Warden and certain members of the Freemasons as his architects in building his palace, and also Christ Church at Oxford (originally termed Cardinal's College). All the documents relative to the expense of these buildings are to be found in the Chapter House at Westminster. In removing last year (1838) one of the old towers built by Wolsey, a number of glass bottles were dug out of the foundation. They were of a curious shape, and it is probable that they were buried to denote the date of the building, as bottles, similarly situated, have recently been found in the corners of old buildings both at Windsor and Kingston-upon-Thames.

In order to give an idea of the state kept up by Wolsey during this period of his power, it will be only necessary to mention that he had 280 silk beds in his palace for visitors alone, and that he maintained nearly 1000 servants, amongst whom were several lords,



HAMPTON COURT IN THE TIME OF WOLSEY: GARDEN FRONT, HALL, AND TENNIS COURT.

fifteen knights, and forty esquires. His master cook was attired daily in velvet, and wore a gold chain. Well might Dr. Johnson call it

> " The liveried army, and the menial lord."

Such an establishment shows Wolsey's great wealth and resources; and his sumptuous mode of living corresponded to it. Shakspeare says of him—

> " This night he makes a supper, and a great one,
> To many lords and ladies: there will be
> The beauty of this kingdom.
> That churchman bears a bounteous mind indeed,
> A hand as fruitful as the land that feeds us:
> His dews fall every where."—KING HENRY VIII.

The whole of this enormous palace was covered with lead, some of which remains on it, and is supposed to have been sufficient, formerly, to have covered three acres of land. In order to supply it with the finest water, several conduits were built on the high grounds of Coombe Warren, nearly three miles from Hampton Court, on the opposite side of the river Thames, and the water was conveyed to it by means of leaden pipes. Each foot of this lead weighed twenty-six pounds, so that an estimate may readily be made of the weight and cost of the pipes from the two conduits. The water is of the purest description, and is collected into the reservoirs by means of drains dug across the brow of the hill—a mode of obtaining water practised by the Romans. Wolsey also conveyed a branch of the river Colne ten miles, as an additional supply of water for his palace. These two works alone afford a

proof of the vast resources of the Cardinal, as the expenses of them must have been enormous. In addition to this, the reader has only to refer to the long catalogue and great value of Wolsey's plate in the "Collectanea Curiosa" to enable him to form some idea of his great riches.

So highly was this palace thought of in former times, that Grotius says, if any Briton is ignorant of what is wealth, let him repair to Hampton Court, and there, after having viewed all the palaces of the earth, he will say "These are the residences of kings, but this of the gods." It was indeed the last instance of the magnificence of the household establishment of a priest who held the highest civil appointment under the crown. Wolsey lived here in more than regal state. His town residence, also, York Place, was scarcely less magnificent. He had a large household in daily attendance on him, for whom were daily provided eight tables for the chamberlains and gentlemen officers; and two other tables, one for the young lords, and another for the sons of gentlemen who were in his suite. Previous to his departure to attend the term in Westminster Hall, Wolsey summoned his retinue to his privy chamber, where he was arrayed in red like a cardinal. Before him was carried the great seal of England, and the cardinal's hat by some lord, "or some gentleman of worship, right solemnly." On descending to the hall of his palace he was preceded by additional officers, and, on arriving at his gate, he mounted his mule, "trapped all in crimson velvet."

It is probable that the grandeur of the place, or

some other cause, of which we have no certain account, induced Wolsey to resign his palace to Henry VIII. in the year 1516, although he occasionally resided in it afterwards. Henry appears to have gone on with the buildings for several years previous to his death, and it subsequently became a favourite royal residence. It is impossible to imagine a circumstance more galling to a man of Wolsey's pride and ambition, than his being obliged to relinquish a palace upon which he had exhausted so much money, and which he had ornamented in many respects with such exquisite taste. One only wonders that a man of his strong sense and knowledge of the human mind should not have been better prepared against the fickleness of such a king as Henry VIII., and should not have borne it with more firmness.

The remainder of Wolsey's history is well known. He fell a sacrifice to his own ambition, and his great and paramount desire to be made pope; to the envy excited by his enormous wealth and power; and, above all, to the hatred of a woman. Dr. Johnson has finely described his fortunes and his fate in his 'Vanity of Human Wishes:'—

"In full-blown dignity see Wolsey stand,
Law in his voice, and fortune in his hand:
To him the church, the realm, their powers consign;
Through him the rays of regal bounty shine;
Turn'd by his nod the stream of honour flows;
His smile alone security bestows;
Still to new heights his restless wishes tow'r,
Claim leads to claim, and pow'r advances pow'r;
Till conquest, unresisted, ceased to please,
And rights submitted left him none to seize.

At length his sovereign frowns, the train of state
Mark the keen glance, and watch the sign to hate.
Where'er he turns, he meets a stranger's eye.
His suppliants scorn him, and his followers fly!
Now drops at once the pride of awful state,
The golden canopy, the glitt'ring plate,
The regal palace, the luxurious board,
The liveried army, and the menial lord.
With age, with cares, with maladies opprest,
He seeks the refuge of monastic rest:
Grief adds disease, remember'd folly stings,
And his last sighs reproach the faith of kings."

Johnson then goes on to apply the moral of Wolsey's fate:—

"Speak thou, whose thoughts at humble peace repine,
Shall Wolsey's wealth with Wolsey's end be thine?"

Which shews the folly of trusting to the smiles of kings, the vanity of worldly prosperity, and the misery occasioned by misapplied wealth; and proves that true happiness consists in piety and contentment.

Perhaps, however, few passages are more affecting than the words which Shakespeare puts into the mouth of Wolsey when he finds that his power, his wealth, his palaces, and his friends, had all vanished at the frown of an ungrateful master, whom he appears to have served with zeal and ability. The latter part of those words was really uttered by Wolsey on his death-bed. They were addressed to Sir William Kingston:—"Master Kingston, had I but served God as diligently as I have served the king, he would not have given me over in my grey hairs. But this is the just reward that I must receive for my diligent pains and study, not regarding my service to God, but only to my prince."

Whatever faults Wolsey may have had, it is impossible not to feel for him in his reverse of fortune, especially as that reverse was brought upon him by his conscientious refusal to sanction the king's divorce. In this respect he certainly showed inflexible virtue and constancy, and sacrificed his great fortune, his power, and his ambition, to a faithful discharge of what he considered to be his duty, thus proving himself to have been a man of honour and probity. It is certain also that, during Wolsey's power, he kept his royal master from committing those enormities which afterwards so much disgraced his character as a man and a king. This fact should not be lost sight of; and it is but fair to presume that, had the Cardinal's power continued, he would have curbed the violent passions of Henry. Fiddes tells us that he was ever regular in his devotional duties, and that, notwithstanding the multiplicity of affairs wherewith the Cardinal was taken up, and all the pageantry with which he was surrounded, he never omitted at the usual hours, regularly, and after a pious manner, to perform his public and private devotions. At his death it was found that, instead of the "soft raiment which persons wear in king's palaces," he had a shirt of hair next to his body. There is also a general concurrence in the writers of his history, whether friends or enemies, that he acquitted himself in his judicial capacity as chancellor as a man of virtue and honour should have done.

It is to be regretted that the "good and elegant Erasmus," as he was called, should have been capable of abusing in adversity the man whom he had extolled

when surrounded by influence and almost unbounded wealth. As a proof of his adulation he thus addresses the Cardinal *when in power*:—"Your Highness, in the happy administration of the most flourishing kingdom upon earth, is not less necessary to the king your master than Theseus was formerly to Hercules, and Achates to Æneas." And on another occasion he observes: "The Cardinal hath settled every thing in the republic of letters on a better footing, encouraging all persons of learning to be studious." When the Cardinal lost his power, the same writer produced this comment on his downfall—"This is the play of fortune! From being a schoolmaster, he was, in a manner, advanced to the royal dignity, for he might more truly be said to reign than the king himself. He was feared by all persons, but beloved by few, if indeed by anybody."

It should also be recollected that, when Wolsey was arrested on the charge of high treason, what principally affected him, and for which he most refused to be comforted, was the generous reflection that he had nothing left to reward his true and faithful servants. That he was kind to his poor neighbours cannot be doubted, for we are told that, "when he was ready to set forward on his journey to London, the porter had no sooner opened the gates of his palace, but there were seen assembled before it a multitude of people, in number above 3000, crying out with a loud voice, 'God save your Grace! Evil be to them that have taken you from us!'—And then they ran after him through the town of Caywood, for he was there well beloved both by rich and poor. In keeping a Maundy, he washed and kissed the feet

of fifty-nine poor people, and, after he had dried, gave to every one of them twelve pence, with three ells of good canvas to make them shirts, a pair of new shoes, and a cask of herrings." On his way to London, partly from the fatigues of his journey, partly from the agitation of his anxious mind, he was seized with a disorder which turned into a dysentery, and he was able, with some difficulty, to reach Leicester Abbey. When the Abbot and the monks advanced to receive him with much respect and reverence, he told them that he was come to lay his bones among them; and he immediately took to his bed, from whence he never rose more.

Having thus endeavoured to give the reader some idea of the character of Wolsey, we may add that historians appear to have loaded his memory with violent reproaches, unmindful of the obstinate, rapacious, and arbitrary disposition of the master he served, whose reign was much more criminal after the death of his former favourite. When we reflect on Wolsey's origin, we should also recollect his great abilities, and that he exercised almost absolute power in the church as well as in the state. When this is considered, it may excite surprise, in these times, that his enemies have not had more to allege against him. It still remains a matter of opinion whether justice has yet been done to his character, and in estimating it we must keep in mind his humble birth, the times in which he lived, and the power, wealth, and influence with which he was surrounded. How few, indeed, under these circumstances would have acted as nobly as Wolsey did in many of the

vicissitudes of his extraordinary life. We have shown that he lost his enormous wealth and power by following the dictates of his conscience, and we know that he made a good use of them, by erecting two colleges, one at Oxford and the other at Ipswich, the place of his nativity. To supply the chairs of these colleges, he sought all over Europe for learned men; and in order to bestow endowments on them, he suppressed some smaller monasteries, and distributed the monks into other colleges. Under his auspices, also, architecture assumed a new character in this island; and he endeavoured to ameliorate the manners of his countrymen by an example of splendid interior arrangement quite new to them. His taste in this respect was refined, and his conceptions classical, although it is evident that he sought in vain for architects of sufficient knowledge and ability to carry his ideas into execution.

We may have formed an erroneous idea of Wolsey's character, but we cannot help considering it to be one of the most splendid class. Haughty, perhaps, and ambitious, he was at the same time masterly and magnificent. If he was not always judicious, he was uniformly great. His exterior was dignified, his demeanour courtly, his discernment rapid, his eloquence commanding, and his comprehension vast and sagacious. The number, variety, and magnitude of his public trusts, in all of which he was eminently distinguished, are proofs of the elastic powers of his mind, and the versatility of his talents for business. His avidity to amass wealth was contrasted with an expenditure so generous, that it lost the name of avarice, and deserved to be dignified with

that of ambition. His ostentation, arising partly perhaps from the habits of the times in which he lived, was so richly blended with munificence and hospitality, that it ought to be ascribed rather to the love of distinction than to vanity; and his pride was so nearly allied to the sense of honour and justice, that it seemed to be essential to his accomplishments as a statesman. Those who delight to contemplate the blemishes of the most illustrious characters, will see in the errors of Cardinal Wolsey much to condemn; but minds of more generous feeling will consider his faults as obsolete topics, for, in the opinion of such, the merits and the virtues of the great are all that should attract the attention of posterity. And they will not refuse to allow that, whether estimated by his talents, accomplishments, fortune, or designs, this celebrated man was one of those extraordinary personages who only shine conspicuous in times of change or commotion, surprising the world by the splendour of their actions; and who, having agitated and altered the frame of society by their influence, are commemorated as the epochal characters of history. It appears certain that his ungrateful master never ceased to regret the death of the Cardinal; and that often, in the perplexities which afterwards troubled his reign, he had sufficient cause to lament the loss of Wolsey.

We cannot conclude this sketch of his character better than by quoting what Shakespeare says of him:—

> "From his cradle
> He was a scholar, and a ripe and good one:
> Exceeding wise, fair spoken, and persuading:
> Lofty and sour, to them that loved him not;

But to those men that sought him sweet as summer.
And though he were unsatisfied in getting,
(Which was a sin,) yet in bestowing, madam,
He was most princely. Ever witness for him
Those twins of learning that he raised in you,
Ipswich and Oxford."—HENRY VIII.

ANECDOTES OF CARDINAL WOLSEY.

IT may enable the reader to form a better estimate of the character of Wolsey by introducing some historical anecdotes of him from Dr. Fiddes and other writers, who have supplied some of the materials for the foregoing observations.

Wolsey was sent so early to the University of Oxford, that he took his bachelor's degree in arts when he was fourteen years old. His precocity of talent and early acquirements procured him the appellation of the *boy-bachelor*.

There is an oral report in the Society of Magdalen College, that Wolsey, while burser, endeavoured to possess himself of money from the Treasury, for the purpose of furthering the erection of the great tower of Magdalen College. From the silence of his enemies on this subject, during the whole period of his life, Dr. Fiddes doubts its being correct. If it be true, it is a proof at least of Wolsey's early fondness for the arts.

Wolsey's first preferment was the rectory of Lymington. It was here that he was placed in the stocks, by order of Sir Amias Pawlett, on account, as is believed, of disorderly behaviour and intoxication.

When Wolsey became Lord Chancellor, he sent for Sir Amias, and, after a severe expostulation, ordered him into confinement, where he remained for five or six years. The knight was detained in the Temple, and in order to prepare the way for the recovery of his liberty, he adorned the gateway next to the street with the arms, hat, and other honorary appendages of the Cardinal.

The graces of Wolsey's person appear to have facilitated his progress at Court. Though of middling stature, his air is described as naturally dignified and commanding. To this habitual superiority of deportment Fiddes ascribes a portion of the pride imputed to Wolsey, by those who were obliged to seek favour from his power. When we recollect on what slight grounds men usually form opinions concerning those in an elevated and enviable sphere, it is far from unlikely that the supposition is correct. Archbishop Parker, who said many severe things of the Cardinal, tells us that he was "Doctus et oratione dulcis," and adds, "Corporis etiam gestu et habitu concinnus *."

Wolsey's celerity of action is characteristically displayed in the account given of his embassy to the Emperor, the object of which was a treaty of marriage between Henry VII. and Margaret Duchess of Savoy. Having received his despatches, Wolsey set forward from Richmond; about four in the afternoon he reached London, where he found a barge from Gravesend ready to receive him. In less than three hours he

* There is no portrait extant of Wolsey that is not a profile. This is supposed to have been occasioned by his having only one eye.

was at Gravesend, at which place he stayed no longer than while post-horses could be provided for his furtherance to Dover. He arrived at Dover the next morning, and took advantage of a passage-boat that was just going to set sail for Calais, to which place he came long before noon, and proceeded forward with such expedition, as brought him that night to the imperial court, which was then in Flanders. Having opened his credentials to the Emperor, he made it his humble request, for reasons respecting the special service of both courts, that his return might be expedited, to which request the emperor was so favourable, that the next morning he received his despatches, wherein every thing was agreed to, that had been proposed on the part of his master. Upon this, he immediately took post for Calais, at which place he arrived at the opening of the gates, and found the passengers ready to put to sea in the same boat which lay so conveniently for him when he arrived in his way forward at Dover. Fortune continued his friend, and he reached Richmond that night. In the morning he threw himself at the king's feet, as his majesty came first out of his bed-chamber to hear mass in his closet. The king, not expecting to see him there, and supposing he had not gone on his embassy, gave him a severe rebuke for his neglect of the orders wherewith he had been charged, upon which, to the king's great surprise, he presented the letters from the Emperor.

The origin of Wolsey's quarrel with the unfortunate Duke of Buckingham is thus described. The cardinal once, when the duke was present, washing his

hands in the same water after the king, the duke conceived so great indignation at the bold and unbecoming freedom he took, that he threw the water upon his feet. The Cardinal, being provoked in his turn, threatened *to sit upon the duke's skirts.* The duke, in contempt of this threat, or to ridicule him for so vulgar an expression, appeared the next day at court, before the king, in a dress without any skirts, and told the king he did so to prevent what the cardinal had threatened.

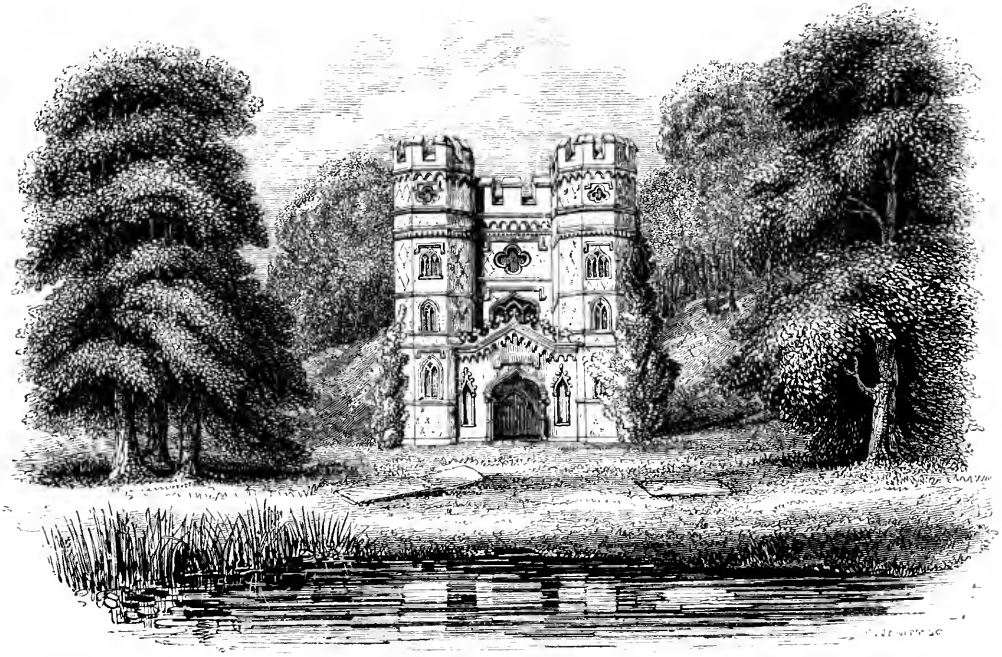
The king's wishes concerning Anne Boleyn certainly accelerated (if indeed they did not altogether occasion) the disgrace of the Cardinal. An interview on this subject took place between the king and Wolsey, when his majesty alleged several things in defence of what he proposed, and particularly represented the effects of his royal displeasure. It does not appear what answer was returned by Wolsey, but it is certain that he was so severely reproached and menaced by the king, that, upon his withdrawing, he discovered a most sensible disorder and consternation of mind, for when the Bishop of Carlisle, who upon his return to Westminster attended him in his barge, observed it was a very hot day, the Cardinal answered—"If you had been as well chafed as I have been within this hour, you would then say you were indeed very hot."

On quitting London in his disgrace, Wolsey went to his house at Esher, where he was in want not only of the conveniences, but what, by persons of condition, would be thought the necessary comforts of life: for, according to the account of Cavendish, who attended

him in that place, they had neither beds, sheets, table-cloths, or dishes to eat their meat in; nor money wherewith to buy any. It was at this time that Cromwell took occasion to remind him that it was proper he should consider that no competent provision had been made for several of his servants, who had never forsaken him (such were his words) in weal or woe. To which the Cardinal answered, "Alas, Tom! you know I have nothing to give you, nor them, and am ashamed and sorry that I cannot requite your faithful services." Cromwell, who appears to have been a man that knew the world, and was not to be diverted from his point, then proposed that the Cardinal's chaplains, whom he had preferred to rich benefices, should severally contribute towards the relief of the present exigency.

Upon this representation, the Cardinal, in his episcopal habit, called together all his gentlemen, yeomen, and chaplains. He then went with his chaplains to the upper end of his chamber, where was a great window, and Cavendish says that, "Beholding his goodly number of servants, he could not speak to them until the tears ran down his cheeks; which being perceived by his servants, caused fountains of tears to gush out of their sorrowful eyes, in such sort as would cause any heart to relent. At last my Lord spake to them to this effect and purpose:—

"Most faithful gentlemen, and true-hearted yeomen! I much lament that in my prosperity I did not so much forgive as I might have done. Still, I consider, that, if in my prosperity I had preferred you to the



ESHER.—GATEWAY OF WOLSEY'S PALACE.

king, then should I have incurred the king's servants' displeasure, who would not spare to report behind my back that there could no office about the court escape the Cardinal and his servants; and by that means, I should have run into open slander of all the world; but now is it come to pass that it hath pleased the king to take all that I have into his hands, so that I have now nothing to give you. *For I have nothing left me, but the bare clothes on my back.*"

Henry appears to have had some compunctions of conscience on account of his treatment of Wolsey. That the king sent him a ring while he was at Esher, as a token of his friendship, is well known. Queen Anne Boleyn was present when his majesty took the ring from his finger. "Good sweet-heart," said Henry to his consort, "as you love me, send the Cardinal a token, at my request, and in so doing you shall deserve our thanks." The queen then took a tablet of gold that hung by her side, and gave it to Dr. Butts, to be delivered to Wolsey in a friendly manner.

When the Cardinal was indicted for having exercised his Legatine commission without the king's authority, one of the judges was sent to Esher to receive his answer to this shameless accusation. The reply of Wolsey was proud and melancholy. "I am," said he, "now sixty years old, and the best of my days have been spent in his majesty's service, in which my whole endeavour was to please him: and is this that heinous offence for which I am deprived in old age of my all, and driven as it were to beg my bread? I expected some greater charge against me; not that I am guilty,

but because his majesty knows how ill it becomes the magnanimity of a king to condemn, without a hearing, a servant who was greatest in his favour, and to inflict for a slight fault a punishment more cruel than death. What man is he that would not die rather than witness those whose faithful service he has long experienced starving around him." After some further conversation, he desired the judge to tell the king to remember that there is both a heaven and a hell.

When all Wolsey's possessions and moveables were forfeited to the crown, the fate of his colleges gave him most pain. He had indulged a fond expectation that they would have been his monuments with posterity, as a patron of knowledge, and a benefactor to his country, a feeling for which we cannot but admire him. When he found they were confiscated, he wrote humbly and with weeping eyes to the king, to spare the college at Oxford ; but no answer was returned.

His adherent Cromwell ably defended Wolsey in the House of Commons, and acted with such open and manly intrepidity in the cause of his deserted master, that he won the esteem of all parties by his generous conduct.

Bishop Corbet, in allusion to the obscurity of the cardinal's grave, thus refers to it in the ' Iter Boreale'—

> " Although from his own store Wolsey might have
> A palace or a cottage for his grave,
> Yet here he lies interr'd, as if that all
> Of his to be remember'd were his fall;
> Nothing but earth to earth, nor pompous weight
> Upon him but a pebble or a quoit."

WOLSEY'S PALACE.

Alluit Hamptoniam celebrem quæ laxior urbis
Mentitur formam spatiis ; hanc condidit aulam
Purpureus pater ille gravis, gravis ille sacerdos
Wolsæus, fortuna favos cui felle repletos
Obtulit, heu tandem fortunæ dona dolores.

TAMÆ ET ISIS CONNUBIUM.

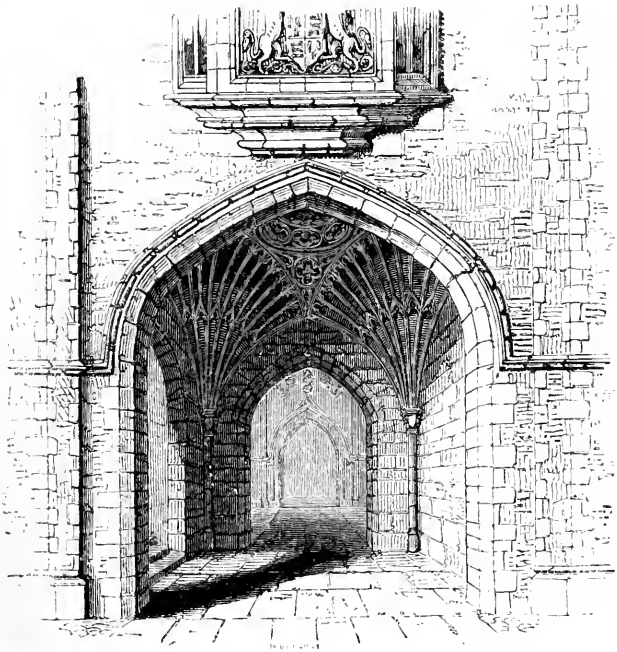
IT will add to the interest of the visitor at Hampton Court Palace, if he bears in mind that it was the last instance in this country of the magnificence of the household establishment of a priest who held the highest offices in church and state. Here Wolsey lived in more than regal state, and when it is considered that he had nearly one thousand persons in his suite, we shall be less surprised at the vastness of his palace.

The part of Wolsey's palace which still remains consists of the first and second quadrangles, and some smaller courts and passages to the right and left of them. If the original palace had five courts, which it is generally supposed to have had, it must have been nearly as large again as we see it at present. The third court next the gardens was rebuilt by William III., and stands upon only a small part of the original site of the old palace. In looking at what remains of the latter we shall perceive an effect, in the old English ecclesiastical character of building, that delights the imagination, and seems congenial with our native feeling. The small part, however, which remains of the original building can convey but a very in-

adequate idea of the former splendour of the place, as the apartments which are now standing were supposed to have been only used as domestic offices. Perhaps the best idea that can be formed of the extent of the old palace is by passing along the tennis-court lane, and inspecting the north front from the gateway to the tennis-court. This is all Wolseyan, with the exception of the modern windows and a projecting building. The old chimneys may here be seen, and their ample space and solidity will allow us to form some idea of the hospitality and good cheer which took place in the cardinal's establishment. Each of these fireplaces is large enough to roast an ox, being nineteen and a half feet in width, and eight and a half feet in height. It is evident that the attendants were not allowed to enter the kitchens, as each of them has a large square opening communicating with the several passages, which was closed until the dinners were dressed, when a large wooden flap was let down, and the dishes placed upon it, which were then removed by servants on the outside. When we consider that Wolsey's palace is stated to have contained fifteen hundred rooms, we shall find that these enormous kitchens and fireplaces were not out of proportion to the number of his attendants and guests.

The Hall.

In the middle court is Wolsey's hall, which Evelyn calls a "most magnificent roome," and here we can fancy him entertaining his ungrateful master with all the splendour which his wealth and resources enabled



ARCHWAY AND STEPS LEADING TO WOLSEY'S HALL
HAMPTON COURT.

him to employ. In this hall he maintained three boards, with three several officers; a steward, who was a priest; a treasurer, who was a knight; and a comptroller, who was an esquire; also a confessor, a doctor, three marshals, three ushers of the hall, and two almoners and grooms.

In the hall kitchen were two clerks, a clerk comptroller, and a surveyor of the dresser; and clerk of the spicery; also two cooks with assistant labourers and children turn-spits, twelve persons: four men of the scullery, two yeomen of the pastry, and two paste-layers under them.

In his own kitchen was a master-cook, who was attired daily in velvet or satin, and wore a gold chain; under whom were two cooks and six assistants. In the larder, a yeoman and a groom; in the scullery, a yeoman and two grooms; in the buttery, two yeomen and two grooms; in the ewry, two yeomen and two grooms; in the cellar, three yeomen and three pages; in the chandry, two yeomen; in the wafery, two yeomen; in the wardrobe of the dormitory, the master of the wardrobe and twenty assistant officers; in the laundry, a yeoman, groom, and thirteen pages, two yeomen purveyors, and a groom-purveyor; in the bakehouse, two yeomen and two grooms; in the wood-yard, one yeoman and a groom; in the barn, one yeoman; at the gate, two yeomen and two grooms; a yeoman of his barge, and a master of his horse; a clerk of the stables, and a yeoman of the same; a farrier and a yeoman of the stirrup; a *maltour* and sixteen grooms, every one keeping four horses.

In his great chamber and in his privy chamber were the chief chamberlain, a vice chamberlain, and two gentlemen ushers. There were also six gentlemen-waiters and twelve yeomen-waiters; at the head of these, who ministered to the state of this mighty prelate, nine or ten lords, with each their two or three servants, and one had five. There were also gentlemen-cup-bearers, gentlemen-carvers; and of sewers for both chambers forty persons; besides six yeomen ushers, and eight grooms of his chamber. In addition to these were, in attendance upon his table, twelve doctors and chaplains, the clerk of the closet, two secretaries, two clerks of the signet, and four counsellors learned in the law.

He had also a riding clerk, a clerk of the crown, a clerk of the hamper, and a chaffer; a clerk of the cheque for the chaplains, and another for the yeomen of the chamber, fourteen footmen, "garnished with rich riding coats:"—he had a herald-at-arms, a serjeant-at-arms, a physician, an apothecary, four minstrels, a keeper of his tents, an armourer, and instructor of his wards, an instructor of his wardrobe, and a keeper of his chamber: also a surveyor of York, with his assistants. There were besides numerous priests and attendants in the chapel and vestry.

All these were in daily attendance; for whom were continually provided eight tables for the chamberlains and gentlemen-officers; and two other tables; one for the young lords, another for the sons of gentlemen who were in his suite, all of whom were attended by their own servants, in number proportioned to their respective ranks.

From the above list, which it is hoped will not be found uninteresting, the visitor will be able to form an idea of the use made of Wolsey's hall, and of the persons who filled it. On entering it, it is impossible not to be struck with its fine proportions, and the beauty of the roof, the workmanship of which is most elaborate, consisting of carvings in wood. The hall of Christchurch, Oxford, built also by Wolsey, is said to be more chaste and impressive, although many persons give the preference to that of Hampton Court. This hall is one hundred and six feet in length, and forty in breadth, and the east and west ends have each a gable window, more remarkable for purity of taste than for richness. The sides are lighted by seven lofty, well-proportioned windows, placed at a considerable height from the floor, as was usual formerly in all great halls, in order that the walls might be hung with tapestry on festive occasions. There is a dais, or platform, at the upper end of the hall, and one side of it is a window, the ceiling of which is one of the most beautiful of the kind in this country, and perhaps unique with respect to the taste and richness of its workmanship. It was upon one of the panes of glass of this window that Henry Howard, Earl of Surrey, so famous for the tenderness and elegance of his poetry, and for his martial exploits, wrote some lines with a diamond on the fair Geraldine,* which excited the jealousy of Henry VIII., and perhaps assisted in bringing the

* The fair Geraldine, it is now known, was Elizabeth, second daughter of Gerald Fitzgerald, Earl of Kildare, by Margaret, daughter of Thomas Grey, Marquis of Dorset, and the third wife of Edward Clinton, earl of Lincoln.

high-souled and hot-tempered Surrey to the block in 1547.

It is a curious fact, if it can be depended on, that the first play acted in the hall was that of Henry VIII., or the fall of Wolsey, it being represented on the very spot which had been the scene of the cardinal's greatest splendour. Shakspeare is said to have been one of the actors in this play.

Wolsey's Withdrawing-Room.

This room is entered by a doorway from the centre of the dais in the hall, and is equally curious and beautiful. Its proportions also are perfect. It is 61 feet 10 inches in length, 29 feet 5 inches in breadth, and 20 feet high. It is said that when Sir Walter Scott saw it, he was so much struck with it, that he built one somewhat resembling it at Abbotsford. It is always pleasing to see this sort of tribute paid by one great genius to the works of another, who, perhaps, is only known by this relic of his talents.

The ceiling is decorated with pendent ornaments, between which are the cognizances of the fleur-de-lis, the rose, portcullis, and other badges, with coats of arms. The ribs are of oak, and were formerly elaborately painted and gilt. From these moulded ribs, which are divided into compartments, the small pendents descend at the intersections, and are intermixed with carvings, consisting of the fleur-de-lis, portcullis, and other badges and coats of arms. The oriel window is very unusual in its form, being semi-circular, and has some stained glass in it of cognizances, the same as those on the ceiling.

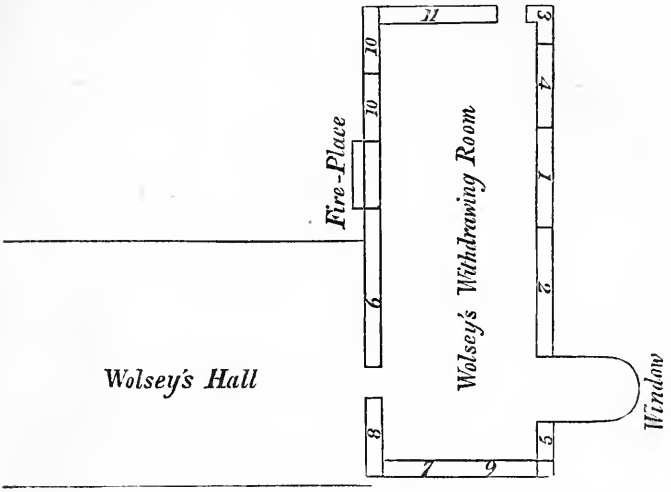
Perhaps, however, the most curious and interesting things in this room are the ancient Tapestries. Independently, however, of the interest which is attached to them from the fact of their having formed part of the original decoration of Hampton Court, when the eminent founder of it was in the zenith of his glory and power, and high in the favour of his royal master, they are remarkable in many respects for the merit they possess as examples of design. Allowance must of course be made for the style of art of the period, and the peculiar manner of the school which produced them. They are characterised by a Gothic taste, and by a somewhat lengthy and stiff proportion and form in the figures, which is found in almost all the earlier, and in many of the later works of the Flemish designers (for these tapestries may be certainly attributed to that school). It is even found much later than the age of one of its most distinguished ornaments, Albert Durer; and he, it is known, lived some years after a very improved school had been established in Italy by Raffaelle, &c. The rules of perspective are often disregarded; figures being placed over figures, and little or no attempt made to distinguish what should be distant from near objects, although the nature of the work and the material may in some measure account for this defect, as far as it might be remediable by colour, and light and shadow. Propriety of costume is also set at defiance, and correctness of dates with respect to persons or events represented totally uncared for. Yet, with all these drawbacks, these Tapestries possess qualities which the real artist and connoisseur will immediately recog-

nise as worthy of study and attention. The vigour of some of the groups and single figures, the expression of many of the heads, the feeling for simple and often elegant form, and also the exceeding grace and beauty of disposition and arrangement of many of the draperies, to say nothing of the bold, though it must be admitted, often strange, conception of the allegories—afford fair compensation for many defects which arise out of ignorance of, or want of practice in, true drawing, and the absence of a grander and purer style. They prove also that the authors of such designs were artists of no mean power, however inferior they must be considered to the mighty Master Spirit, from whom emanated those splendid compositions of a more severe and refined school, which, designed also for tapestries, are preserved in another apartment of the palace.

Mr. John Carter, the celebrated antiquary, in the Gentleman's Magazine for March, 1812, says that "the walls of this room are covered with tapestry, exhibiting a series of historical subjects highly interesting by the fine drawing, and costume instruction they convey."

As I am not aware that the ancient tapestries of this interesting room have hitherto been described, an account of them may not be unacceptable to those who feel inclined to inspect them, which may be done on application to the housekeeper. In writing the description it is but fair to add that it was no easy task to make out the designs, and more particularly to decipher the inscriptions, from the injury which some of the tapestry has experienced through the lapse of centuries.

The following sketch of the ground-plan of this part of the palace will render the description more intelligible:—



The Eastern side of the apartment exhibits three compartments of tapestry representing the *Influence of Destiny*, which is personated by the figures of the Parcæ, or the Three Destinies,—Clotho, who presided over the moment of Birth, and is known by the distaff; Lachesis, who presided over Futurity; and Atropos, who cut the thread of Life. The first compartment (marked No. 1 on the plan) exhibits CHASTETE (attended by her maidens) on a car drawn by four Unicorns, and attacked by the Destinies riding on Bulls, ATROPOS throwing the fatal dart.

By the side of the car is LUCRECE, with her train held by BONVOLONTE, who offers to her the knife with which she destroyed herself after violation by the Tarquin. Venus is being trampled under foot by the Unicorns of the Car of Chastity, and Cupid appears

bound at the foot of Chastity. A Figure on Horseback, with a hat resembling that of a cardinal, has this name CHIPIONLAFICAN; and a warrior on foot bears two clubs, *persecution* and *consomacion* and the spear of *grevance*. Over the whole these explanatory verses in the old English character, in two lines:—

"Cōbien que lōme soit chaste tout pudiuqz
Les senes fatalles par leur loy autētiqz
Trāchēt les nerfz et filletz de la vie
Ace la la mort tous les uiuans aōuil."

The second compartment represents the Destinies seated on a triumphal car (drawn by four bulls ringed at the nose), with CHASTETE recumbent at their feet; and multitudes of figures of men and women sinking under their influence. The car is drawn over the bodies of prelates, kings, &c.

On the car this verse* in capital letters:—

"CLOTO. COLOM. BAIVLAT. NET.
LACHESIS. ATROPOS. OCCAT."

Preceding the Car is an armed figure brandishing the javelin of *Maltheoz* and carrying on his shoulder the Club *fortudio*.

Of these two subjects there are duplicates (marked Nos. 3 and 4 on plan) with some trifling varieties. The figure bearing the club has the name COVRON, and the club is *Fortutudio*.

* This verse, descriptive of the occupations of the three Destinies, exhibits a different reading from the ancient Latin verse:—

"Clotho colum retinet, Lachesis netet, Atropos occat."

Above No. 2, these verses :—

'Le chaste au fort pl. sainemēt peūlt niure
Qui se treune de grās. vices delure.
Mais a la fin it ny a roy ne pape
Grāt ne petit gin de ses les echappe."

The next piece of tapestry (marked No. 5 on the plan) follows Atropos, the last of the Destinies, in her career; showing that, after Destiny has destroyed, Fame or RENOMEE can still cause heroes, &c. to live. Renown is sounding her trumpet, and a host of heroes, &c. (among whom appear the names of ROI PRIAM, PARIS, HERCULES, MENELA. GALAT.), appear disputing the destructive influence of Atropos, who is falling from her car. Above are these verses :—

" La Mort mord tout mais clere Renomée
Sur mort triūphe et la tiēt deprimée
Dessoubs, les pieols mais après les effors
Fame susute les hautes fais de grs. mors."

The story is continued on the south wall of the apartment. The figure of Renomée (marked No. 6 on the plan) stands on a car drawn by five elephants. At her feet appears Atropos seated. A multitude of figures surround the car. Among them appear TORQUAT, CATHON, MARTIAS, and FABIRUS MAXIMUS. Above are these verses :—

" Qui par virtu ont meritè gloire
Qu' après leur mort de leurs fais soit memoire
Indite fame neult iamais cougoisāce
De Lesens le grānt lac doubliance."

The piece of tapestry (marked No. 7 on the plan) represents Renomée seated on her car drawn by

elephants, and surrounded with figures on horseback and on foot; but this piece of tapestry is so injured that very little of the detail can be made out. These verses surmount the whole:—

"Quoique fame indite et honore
Apres la Mort soit de longue durée
Clere et luysant neātmoins tout le parse
Tout s'oblie par temps et bōgues passe."

Continued on the western side appears (marked No. 8 on the plan) a car drawn by four flying horses with the figure of Renown seated in front, at the feet of Time, who is depicted with crutches, flowing beard, and wings.

Over these two stories (Nos. 7 and 8) are three of the signs of the Zodiac, Gemini, Cancer, and Leo, with the sun in full splendour entering Leo, and the Hours (female figures) in swift flight. Above No. 8 these verses:—

"Lonquiniēt viure taura prouffite,
Quāt te seras es latebres geete
De ce viet temps qui tout rouge et affine
Et dure apres que fame meurt z fine."

Over the doorway leading to and from the Hall are the royal arms, quarterly, France and England, supported by a Lion and a Griffin, and the badge of a Tudor rose, surmounted by a crown.

Between the doorway of the fireplace is a large piece of very fine tapestry (marked No. 9 on the plan), representing, in two rows, eight different groups. The upper groups are, (1) Four men on horseback; one with a vizored-helmet advancing towards (2) a king,

holding a purse in his hand, riding on a griffin trampling upon a man. This figure may be either setting the horseman at defiance, or spiriting them to some exploit by the exhibition of the guerdon. (3) An angel holding a chalice, as if offering it to (4) a group of two men, two women and a child. The foremost figure has his right hand on his heart, and a club in his left one. One of the females is stooping to pick up some things from the ground; while the other is giving a fruit to her child. The lower series of groups are (1) two females and three or four soldiers on foot. (2) A lady on horseback, attended by a driver with a switch. (3) A man on horseback and three on foot, probably attendants on (4) a king on horseback, with the orb in his left hand and sword in his right. The drawing of this piece of tapestry is very good.

Over the fireplace are (1) the royal arms, as over the doorway. (2) The fleur-de-lis, surmounted by a crown. (3) The arms of Cardinal Wolsey, being the ancient arms of the see of York, impaling sable, on a cross engrailed argent a lion passant guardant gules, between four leopards' faces azure; on a chief argent a rose gules between two Cornish choughs, proper: *Wolsey*. Supporters, angels kneeling. (4) The ancient arms of the see of York, impaling two keys en saltire. (5) Arms, as No. 3. (6, 7, 8) By the sides of (3, 4, 5) are labels, with the words "Dūs michi adjutor."

Beyond the fireplace is a tapestry (marked No. 10 on the plan), being part of a series of subjects from the story of Hercules. The first compartment represents the hero returning with the captured Mares of Dio-

medes, which was the eighth labour enjoined to Hercules by his brother Eurystheus.

Over these verses in old English characters :—

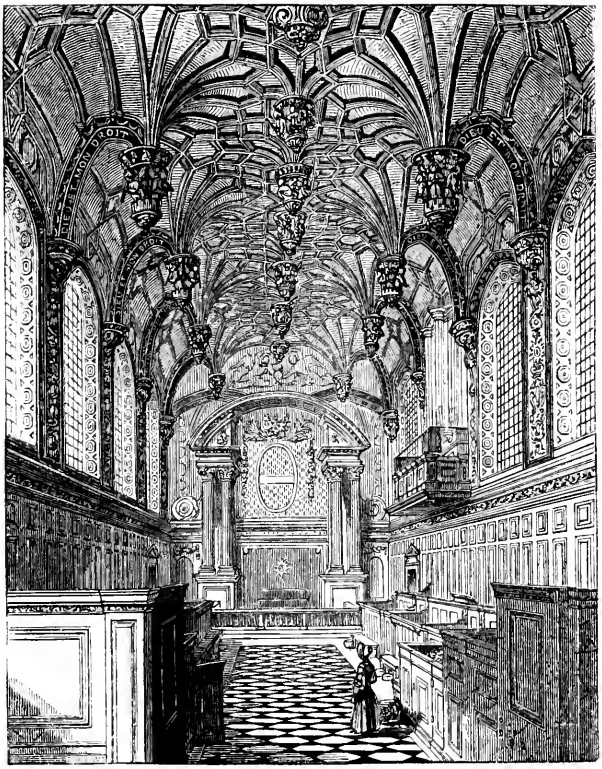
" Diomedes. a. les. chevaux. donnat. sang. estrangier
Eux. Hercules. le. fist. lui. propre. a. les. chuaulx mengier."

The next compartment represents the Death of Hercules. The giant Hero is on his funeral pile, with the skin of the Nemæan lion, and his club: on this pile, raised by him as an altar to Jupiter, he threw himself in the midst of his agony occasioned by the poison of the tunic of the Centaur Nessus, which his wife Dejanira had sent him. His friends Lychas and Philoctetes are with him; and above may be seen Dejanira in the act of destroying herself after perceiving the fatal effect of the tunic. Above are these verses :—

" Dianira. pour. li. oster. di. oeuurel. . . . . la chemise. lui.
Transmist. par. Licas.
Quit. mist. a mort. et. le. plus. preux. du. monde. fina.
Les. jours. par. ce. malheureux. cas.

The north end of the apartment is covered with a very large and singularly beautiful specimen of tapestry (marked No. 11 on the plan). The story appears to turn upon the offering, by a female kneeling accompanied by her maids, of a chalice to three queens seated on thrones, with sceptres in their hands.

Behind these personages are a range of windows, whence many male and female attendants look upon the scene. There are many courtiers, dressed in rich and curious costume; musicians; and others in dalliance. The attention of the whole of the principal figures is



CHAPEL IN HAMPTON COURT PALACE.

directed to the lady offering the cup. They form an excellent study for the dresses of the time, which are doubtless as early as the reign of Henry VII. Over the door, on this side of the apartment, are the royal arms, and the Tudor badge, the Portcullis surmounted by a Rose.

THE CHAPEL.

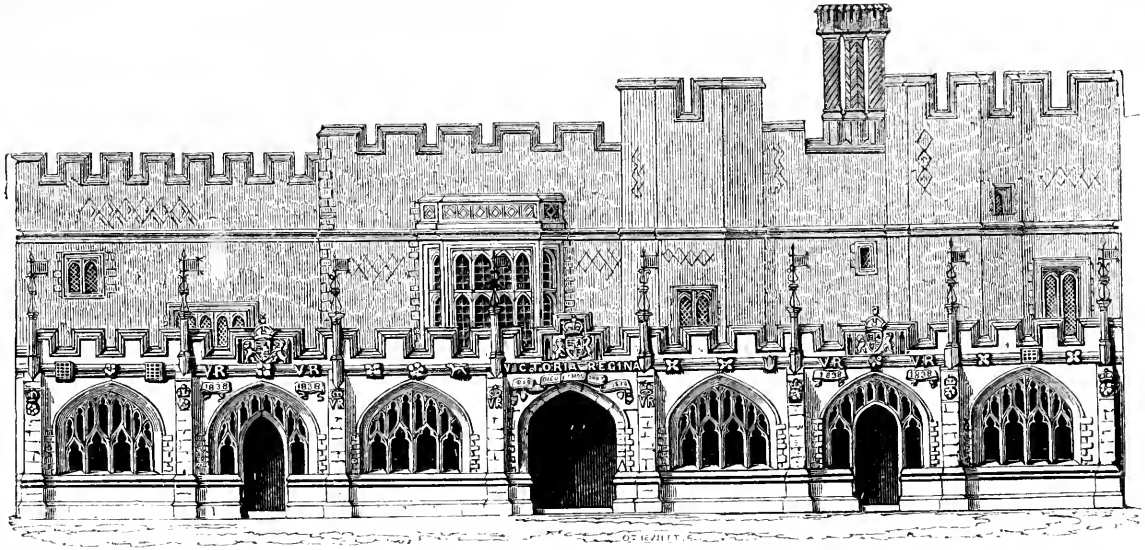
It is supposed that the Chapel was not entirely built at the time of Wolsey's disgrace, but that it was completed by Henry VIII. in 1536. His arms, impaled with those of Seymour, and the initials H. I. joined together by a true lover's knot, several times repeated, occur on each side of the door, and are not a little curious. Before the civil war, this chapel was ornamented with stained glass and pictures, which were demolished in 1645, as appears by the following paragraph taken from a weekly paper of that date: "Sir Robert Harlow gave order (according to the ordinance of Parliament) for the putting down and demolishing of the popish and superstitious pictures in Hampton Court, where this day the altar was taken down, and the table brought into the body of the church, the rails pulled down, and the steps levelled, and the popish pictures, and superstitious images that were in the glass windows were also demolished, and order given for the new glazing them with plain glass; and, among the rest, there was pulled down the picture of Christ nailed to the cross, which was placed right over the altar, and the pictures of

Mary Magdalen, and others, weeping by the foot of the cross; and some other such idolatrous pictures were pulled down and demolished."

The chapel is paved with black and white marble, and fitted up with oak. There are some beautiful carvings by Gibbons. The present roof is the one which was originally put up, and is a plain Gothic pattern, with pendent ornaments, elaborately worked. The whole effect on entering the chapel is very striking. On ascending the staircase leading to the royal pew, a portion of the original ceiling of Wolsey's time, and which is still found in other parts of his palace, will attract the attention of the visitor by its beauty and workmanship.

WOLSEY'S COURTS.

ALTHOUGH, as has been stated, only two of Wolsey's principal courts are now in existence, and these probably were used only as domestic offices, there is much to admire in them. The first court is perfect, and remains as it was built by the Cardinal; but the second, or middle court, is disgraced, with reference to the admixture of a different style of architecture, by a colonnade, supported by pillars of the Ionic order, designed by Sir Christopher Wren. This screen would be handsome in any other situation, but it destroys the effect of the beautiful court in which it is placed, and effectually conceals one side of it, as well as some beautiful Gothic windows behind it. The accompanying print will show



PROPOSED SCREEN IN THE CLOCK COURT, HAMPTON COURT PALACE.

BAY WINDOW IN THE PRESENCE CHAMBER, FROM THE KITCHEN COURT, HAMPTON COURT.

the effect which might be produced by removing the screen, and making a covered way in character with the other parts of Wolsey's palace. Every person of good taste must wish to see this alteration made.

The roof of the archway between the two courts is very beautiful, and well worthy of inspection. On the turrets, on each side of the archways, there are busts of the Roman emperors, which were sent to Wolsey by Pope Leo X. for the purpose of ornamenting his palace. The embattled parapets over the entrance-tower have a very light and beautiful effect.

In the middle court there is a curious astronomical clock over the gateway, now under repair. It was put up in the year 1540, as appears from an inscription affixed to it, and it is said to be the first of this kind ever fabricated in England. On this clock are represented the twelve signs of the Zodiac, with the rising and setting of the sun, the various phases of the moon, and other ornaments and indices of time.*

The round kitchen court is worth seeing, as it contains specimens of Wolsey's architecture. The north front of the palace, as seen in passing along the tennis-court lane, will enable any one to form a good idea of the vast extent of the original palace. The old chimneys, some of which have been recently restored, the cupolas, and some of the old stone ornaments, are well worthy of attention.

The front of the original palace, looking into the gardens, is very striking, and will give an idea of its extent

* For further particulars of this clock, see letters of the Paston family vol. 2, 2nd edition, page 31.

and splendour, and of the style of Wolsey's architecture. That Wolsey's taste in architecture was good cannot be doubted. The beautiful simplicity and just proportion of that noble structure, the tower of Magdalen College, Oxford, so universally admired, is a proof of it, to say nothing of Christ Church. To the shame of that college, no monument has been erected in it to commemorate the munificence of Wolsey, or the gratitude of those who are reaping the benefit of it.

Aubrey tells us that "the Cardinal was a short, lusty man, not unlike Martin Luther, as appears by the paintings that remain of him; and that few ever fell from so high a situation with less crimes objected to him than Wolsey." This is no faint praise, when we recollect how apt wealth and power are to debase the human mind.

We trust that this account of Cardinal Wolsey and his palace will not be found uninteresting. We will conclude it by quoting some lines from a scarce poem, by Thomas Storer, a student of Christ Church, published after the death of Wolsey, and consequently when there could be no suspicion of flattery; which will serve to shew the reader what was thought of him at that time. The poem is entitled "The Life and Death of Thomas Wolsey, Cardinal, divided into three parts: His Aspiring, Triumph, and Death."

"This silver tongue, methought, was never made,
With rhetoricke skill to teach each common swaine;
These deepe conceits were never taught to wade
In shallow brookes, nor this aspiring vaine,
Fit to converse among the shepheard's traine:

I could not quit me like a worthlesse groome,
In coarser garment, woven of country loome.

" Just cause I saw my titles to advance,
Virtue my gentry, priesthood my discent,
Saints my allies, the crosse my cognizance,
Angells my guard that watcht around my tent,
Wisdome that usher'd me where ere I went:
These are our honours, though the word withstand,
Our lands and wealth are in another land.

" Yet as through Tagus' faire tranparent streames,
The wandering marchant sees the sandy gold,
Or, like as Cynthia's half obscured beames
In silent night the pilot doth behold
Through misty clowdes and vapors manifold;
So through a mirror for my hop'te forgaine
I saw the treasure which I should obtaine."

In the last portion, entitled " Wolseius Moriens," we find his celebrated exclamation, afterwards inserted by Shakspeare in his play of Henry VIII., who might have derived it from this source:—

" And had the dutie to my God been such,
As it was faithful serving to the king,
Then had my conscience free from feare or touch
Mounted aloft on Cherubin's swift wing,
That now with heavy weight is overspread,
And with my body wishes to be dead."

HENRY VIII.

When Wolsey died, his palace at Hampton Court was not completed. This was done by Henry VIII., who occasionally resided in it. Banquets and masques, so prevalent in his reign, were nowhere more magnificently ordered than at this place. He also held tournaments on ground adjoining the palace, hence

called "toying" ground, and from which, probably, the celebrated "Toy Inn" derived its name.

Edward, Duke of Cornwall, afterwards Edward VI., youngest son of Henry VIII., by his third wife, Lady Jane Seymour, who died soon after his birth, was born at Hampton Court. Henry married his sixth wife, Lady Catherine Parr, at Hampton Court. She narrowly escaped the fate of some of his other wives, Henry having signed a warrant for her committal to the Tower, which he afterwards revoked.

The following list of persons who resided in Hampton Court Palace when it was occupied by Henry VIII., will not be uninteresting, as showing the great number of people that composed his court, and affording a proof of the extent of the palace :—

(From Bibl. Cotton. Vespasian c. xiv. p. 90.)

Lodginge in Hampton Courte, vsed to be appointed by the Gentlemen Vsher; about the year 1546.

In the Inner Courte beside the Chappell, the Princes Lodginge.*
At the lower ende of that dooble Lodginge, where the Counsell Chamber was wontt to be.
Vnderneathe the Princes Chamber a faire dooble Lodginge.
Vnder his bed-chamber a faire dooble Lodginge.
Behinde the Tennys plaie, a dooble Lodginge, where the Ladyes of the Privie Chamber laye.
Vnder the Counsell Chamber a double Lodginge.

In the Seconde Courte.

Att the kinge stayerfoott twoo faire dooble Lodginges.
Nextt to them II. dooble Lodginge.
Mr. Hennage. Mr. Dennye.

* Edward VI.

Nexte Mr. Dennye a double Lodginge, whereas the maydes lye.
Vp the same stayer one dooble Lodginge.
Att the stayer foote 1 dooble Lodginge.
My Ladye Margaret *.
Over that a faire dooble Lodginge.
My Ladye Maries Grace †.
Nexte to that a dooble Lodginge.
The Mr. of the Horse.
Nexte that a faire dooble Lodginge.
My Lorde Great Master.
Over the Gatt in the Inner Corte a faire dooble Lodginge, Lo. Privie Seale.

In the Vtter Cortte.

In the Gallerie on the righte hande one dooble Lodginge.
In the same Gallerie another dooble Lodginge.
In the same another dooble Lodginge.
In the same Gallerie one Single Lodginge.
In the same Gallerie another Single Lodginge.
In the same Gallerie another Single Lodginge.
Att the Ende of the Gallerie 1 dooble Lodginge. Mr. Awen.
Vp the Stayer, over the Gatt, 1 dooble Lodginge. Mr. Treasurer.
Over Mr. Treasurers Lodginge, on the same side, II. dooble Lodginge.
Vnderneathe the same Gallerie, on the righte hande, one dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.
In the same lowe Gallerie another dooble Lodginge.

* Lady Margaret Douglas, the king's niece, daughter of the Princess Margaret, his majesty's sister, by her second husband, Archibald Douglas, Earl of Angus.

† The Princess, afterwards Queen Mary.

Att the Stayer heade, on the leafte hande of the Gate, one dooble Lodginge. Mr. Cromer.

Over Mr. Cromers Lodginge II. dooble Lodginge.

Vnderneathe II. wardrobes, I. dooble Lodginge.

In the Gallerie, on the Leafte hande, one dooble Lodginge. Mr. Paget.

In the same Gallerie another dooble Lodginge. Mr. Peter.

In the same Gallerie another dooble Lodginge.

In the same Gallerie another dooble Lodginge.

In the same Gallerie a single Lodginge.

Three Single Chambers where the Grooms, Porters, Pitcherhouse, and Poticarie lye.

In the Courte where Mr. Comptroller lyeth, V. dooble Lodginge, wherein lyeth Mr. Comptroller, Mr. Cofferer, IIII. Mrs. of householde, Clerke of the Grene clothe.

Besides, in the same Courte.

The Spicerie, Jewell House, Scoollerie, Counting House, Chaundrie, Confectionarie.

Over against the Dresser a dooble chamber where Mr. Clerke of the Kitchen lyeth.

Over him V. Single Lodginge where lyeth the Quenes Groome Porter, II. Surgeons and the Wafrie.

In the Towers wth. owte the gate X Lodginge.

The Ordinary to be accustomed to be lodged with in the Kings Majesties house, 1546.

THE COUNSELL CHAMBRE.

The Lorde of Cantorbury.
The Lorde Chancelor.
The Lorde of Norff.
The Lorde Privey Seale.
The Lorde of Hertforde.
The Lorde Chamberlayn.
The Lorde of Essex.
The Lorde Admiral.
The Lorde of Winchestre.
The Lorde of Duresme.
The M. of Horse.
The Vize Chamberlayn.
Mr. Secretarie Paget.
Mr. Secretarie Petre.
Mr. Riche.
Mr. Chauncellor of the Tenthes.
Mr. Sadleyr.
The Bishopp of Westm.
Mr. Wootton.

THE PRYVEY CHAMBRE.

Mr. Hennege.
Mr. Denny.
Mr. Carden.
Mr. Gates.
The Lorde Herbert.
Mr. Harbert.
Mr. Darsy.
Mr. Seymer.
Mr. Bryan.
Mr. Knevet.
Mr. Long.
Mr. Sseke.
Mr. Haston.
Mr. Belingham.
Mr. Mewtas.
Mr. Sellinge.
Mr. Hobbey.
Mr. Barkley.
The Groomes.
Mr. Edmunds.
Mr. Philipp.
The Robes.
Mr. Owen.
Mr. Cromer.

OFFICERS OF THE CHAMBRE.

The Treasorer of the Chambre.
Mr. Hayre.
Sqyers for the body.
The fower Gentlemen hushers.
The Poticary.
The Surgeons.
The Grome Portre.
The Warderope of ye Boddy.
The Mr. Cooke.
The Householde.
The Lorde Greate Mr.
Mr. Treasorer.
Mr. Comptroller.
Mr. Cofferrer.
Mr. Thynn.
Mr. Weldon.
Mr. Gage.
Mr. Shelley.
Mr. Sutton.
Mr. Pakenham.
Mr. Birk.
Mr. Curson.
Mr. Brycket.
Mr. Warde.
Mr. Wentfoorthe.
Mr. Darrell.
The Counting-house
The Jowell-house.
The Seller.
The Buttry.
The Pantry.
The Wey.
The Chaundry.
The Confec.
The Picher-house.
The Waverey.
The Squillery.
The Clerk of the Counsaill and Signet.
The Singers.

The Queenes Ordinary, accustomed to be lodged with in the King's Ma'ties house.

The Lady Marys Grace.
The Lady Elizabeths Grace.*
The Lady Margaret.
The Lady Fraunc.†
The Ladye Elenor.‡
The Lady of Suss.
The Lady of Arundell.
The Lady Lane.
The Lady Tyrwit.
The Lady Carowe.
The Maydes.
The Lady Kempe.
The Lord Chambrelayn to the Queene.
The Vize Chambrelayn to the Queene.
The Queenes Robes.
The Queenes Phisicons.
The Queenes Gentlemen Ushers.
Mr. Webbe.
The Queenes Warderobe of the Boddy.
The Queenes Grom-portre.
The Queenes Payges.
The Lady Maris Robes.

The Ladyes, Ordinary and Extraordinary, attendant at the Courte.

My Lady Maryes Grace.
My Lady Elizabeths Grace.
My Lady Margarete Dowgles.
My Lady Ffraunces.
My Lady Elinoure.
The Duchese of Suff.§
The Countess of Arundell Ladye Ordinarye.
The Lady Wrethesley, do.
The Lady Harbert.
The Lady Lane.
The Lady Tyrghwhet.
The Lady Kempe.

* The Princess, afterwards Queen Elizabeth.

† The Lady Frances, another of the King's nieces, being a daughter of Charles Brandon, Duke of Suffolk, by Mary, Queen Dowager of France, sister of Henry VIII. She married Henry Grey, Duke of Suffolk, and was mother of Lady Jane Grey.

‡ The Lady Elenor, another daughter of the Duke of Suffolk, by Mary, Queen of France. She married Henry Clifford, Earl of Cumberland.

§ Probably Catherine, daughter and heir of William Lord Willoughby of Eresby, and fourth and last wife of Charles Brandon, Duke of Suffolk.

The Queenes Highness Maides Ordinary.

The Counties of Harforde.	The Lady Paget.
The Lady Lisle Viscounties.	The Lady Knevet.
The Lady San Johns.	The Lady Longe.
The Lady Russell.	The Lady Hennage.
The Lady Anne Grey.	The Lady Barkeley.
The Lady Wingfeede.	The Lady Carden.
The Lady Denney.	The Lady Pastone.

Laydes of the Household lodged within the House with their Housebonds.

My Lady Anne of Cleaves Grace.	The Lady Fewater.
	The Lady Latymer.
The Duches of Richermounde.	The Lady Clynton.
	The Lady Tailebuse.
The Counties of Oxforde.	The Lady Baynton.
The Counties of Susseckx.	The Lady Kingestone.
The Lady Haworde wife to Lo. the Wilton.	

Ladyes of the Householde Extraordynarye attendante at this tyme.

Edward VI. resided at Hampton Court: in consequence of some fear that his person would be seized, the inhabitants of Hampton armed themselves for the protection of the young king.

It was probably owing to this circumstance that Edward VI. relieved this and some neighbouring parishes from the burthen of deer, by dechasing Hampton Court chase, stating as a reason, that it was made in the latter days of Henry VIII.'s reign, when "His Highness waxed heavy with sickness, age, and corpulency of body, and was constrained to seek to have his game and pleasure ready at hand."

Queen Mary and Philip of Spain passed their honey-

moon at Hampton Court. Here also they entertained the Lady Elizabeth, afterwards Queen of England, on which occasion the great hall was brilliantly illuminated. It was from this place that passports, signed by Queen Mary, but not filled up, were in readiness to be sent off to announce the birth of a son or daughter, as the case might be, when she fancied herself with child. Some of these passports are in the State Paper Office.

When Elizabeth became queen, Hampton Court occasionally exhibited scenes of festivity, as she held the grand festivals of Christmas there in 1572 and 1593. There is an unauthenticated tradition that Shakspeare made his first appearance as an actor before Queen Elizabeth, in the hall of Hampton Court Palace.

James I. had a grand festival at this place which lasted fourteen days. His queen, Anne of Denmark, died here in 1618.

A circumstance took place at Hampton Court, in the same reign, which will always add to its interest. It was here that the celebrated conference took place between certain divines of the Church of England and the presbyterians, before James I., who acted as moderator, and which eventually occasioned an improved translation of the Holy Scriptures.

CHARLES I.

We now arrive at a period when Hampton Court became the scene of many an eventful history. It witnessed, perhaps, some of the happiest and most miserable days of the unfortunate monarch, Charles I. Here he passed his honeymoon, and here he witnessed some of the last external appearances of being a king. The latter period is thus described:—

"The king was now come to Hampton Court, with the Parliament Commissioners, at this time attending upon him, and some of the army for his guard. He dines abroad in the presence-chamber, with the same duty and ceremonies as heretofore, where any of the gentry are admitted to kiss his hand. After dinner he retires to his chamber, then he walks into the park, or plays at tennis *. Yesterday he killed a stag or a buck, and dined with his children at Sion, where they remain as yet, and he returned."

The following notes of the escape of Charles I. from Hampton Court are taken from the newspapers of the time, and furnish a more detailed account of his flight than any notice, perhaps, that has yet appeared. The letter to Colonel Whaley is very interesting, exhibiting Charles's fondness for pictures, and the facility with which he would stoop to the arrangement of trifles, amidst the dangers and embarrassments which surrounded him at the time it was written. Colonel Whaley's tract, from which these extracts have been taken,

* Charles played at tennis the day before he escaped from Hampton Court.

is so very rare, that the only known copy of it is said to be that in the British Museum :—

(From the *Mercurius Anti-Pragmaticus*, from Thursday, Nov. 11, to Thursday, Nov. 18, 1647.)

"An exact and perfect relation of his Majesties private departure from Hampton Court, the eleventh of November at five of the clock in the afternoone, received from the mouth of Sir John Cooke.

"His Majesty, the day before his departure, was noted not to look with so cheerfull a countenance as he was wont; to be somewhat heavie and pensive, and on the day he departed, about two of the clock in the afternoone, six men in different habits, leading in their hands six lusty horses, were ferried over from Long Ditton to Hampton Court, and were seene to take an hill neer adjacent to his Majesty."

(From the *Moderate Intelligencer*, impartially communicating Martial Affaires to the Kingdome of England,—from Thursday, Nov. 11, to Thursday, Nov. 18, 1647.)

"Nov. 11. This day will be famous in aftertimes, because towards the end of his Majesty escape, a kind of restraint under which he was at Hampton Court, and according to the best relation, thus: he, as was usuall, went to be private a little before evening prayer; staying somewhat longer then usuall, it was taken notice of, yet at first without suspition; but he not coming forth, suddenly there were fears, which increased by the crying of a greyhound again and again within, and upon search it was found the king was gone, and by the way of *Paradice*, a place so called in the garden, in probability suddenly after his going in, and about twilight. He left a Paper to the Parliament, another to the Commissioners, and a third to Col. Whaley, which take at large.

[The letter to the Parliament has been often printed.]

"Hampton Court, 11 November, 1647.

"Colonel Whaley,

"I have been so civilly used by you and Major Huntington, that I cannot but by this parting farewell acknowledge it

uuder my hand ; as also to desire the continuance of your courtesie, by your protecting of my houshold stuffe and movables of all sorts, which I leave behinde me in this house, that they be neither spoiled nor imbesled: Only there are three pictures here which are not mine, that I desire you to restore ; to wit, my wives picture in blew, sitting in a chaire, you must send to Mistris Kirke ; my eldest daughters picture, copied by Belcam, to the Countess of Anglesey, and my Lady Stannop's picture to Cary Rawley ; there is a fourth which I had almost forgot, it is the original of my eldest daughter (it hangs in this chamber over the board next to the chimney), which you must sent to my Lady Aubigny. So, being confident that you wish my preservation and restitution, I rest

" Your Friend,

" Charles R.

" P.S. I assure you it was not the letter you shewed me to day, that made me take this resolution, nor any advertisement of that kinde *. But I confess that I am loath to be made a close prisoner, under pretence of securing my life. *I had almost forgot to desire you to send the black grew bitch to the Duke of Richmond.*"

There is a scarce tract, printed in 1647, entitled " Hampton Court Conspiracy, with the downfall of the Agitators and Levellers, &c. Together with the horrid resolution of one George Greenland Corporal, who, in the space of three days, did undertake to murder his Majesty at Hampton Court."

The following couplet is on the title-page :—

" More then King-catching herein you may spy,
King-killing Hampton Court's Conspiracy."

The first part of this pamphlet is an abusive dialogue concerning the Parliament and its officers, particularly Cromwell. One of the speakers A. B. says, " Neither is Cromwell such an al crusty conditioned fellow as I tooke him for." To which T. S. replies, " For I conjecture that he would willingly pre-

* Alluding to a plot to assassinate him.

serve the Prerogative, so it were in the salt pickle of Independency;" and proceeds to give several instances in support of his opinion; but at length A. B. observes of them, "What, is all this but a meere Jesuitical jugling against *the poore king of Hampton Court, and Kirke.*"

"A more full relation of the manner and circumstances of His Majesties departure from Hampton Court. Written by Colonel Whaley, at the demand of the Speaker of the House of Commons, to whom it was lately sent, for the better satisfaction of the Parliament and Kingdome." London, 1647.

EXTRACTS.

"Mr. Speaker—What I spake in the House (according to your command) I present you in writing, as followeth, to my best remembrance.

* * * * *

"The place, the guards, and commands that lay upon mee considered, makes it no wonder the King should be gone. *The king was never declared to me to be a prisoner.* I was not to restrain him from his liberty of walking, so that he might have gone whither he had pleased: neither was I to hinder him from his privacy in his chamber, or any other part of the house; which gave him an absolute freedom to go away at pleasure. The house is vast, hath 1500 rooms, as I am informed, in it, and would require a troop of horse upon perpetuall duty to guard all the out-goings. So that all that could be expected from mee, was to be as vigilant over the King as I could in the day-time; and when after supper he was retired into his bed-chamber, to set sentinels about him, which I constantly performed, as is well known to the Commissioners and others. But for some fifteen weeks I had Mr. Ashburnham's engagement for the king's safe abiding with me: and truly I must do him so much right as to declare, that he dealt honestly, and like a gentleman with me: For about three weeks ago he came to me, and minded me of his engagement, which was to continue no longer then he gave me warning: He told me he now did, and would stand engaged no

longer. I demanded of him the reason. He replyed, the Court was so much Scottified, that he feared there would be workings to get the King away. Whereupon I presently sent away a despatch to his Excellency Sir Thomas Fairfax, acquainting him with it; not long after went myself to the headquarter at Putney, at what time his Excellency and the officers sate in Councell. I there again, before the whole Councell, acquainted his Excellency with Mr. Ashburnham's disengaging himself, and, withall, both myself and friends earnestly solicited for a dismission from that great charge, that had been long imposed upon me; which was not the first time that openly I had desired it: I gave divers reasons for it: one was, that I had been two or three and twenty weeks upon that careful and hazardous duty, and I thought it was but reasonable now to have some relaxation, and that some others should be put upon it. Another, that if they did look upon the King's safe abiding with us as a concernment to the good of the kingdom, it was impossible for me, the King having that liberty, and such bedchamber-men about him (as were), to keep him. One of them was Colonel Legg, once governor of Oxford under the King: the other, though they were gentlemen of honour and quality put in by the parliament, yet they were his ancient servants; and, though perhaps they would not put him upon any designe of going away, yet probably would not crosse him, nor disclose any. Therefore I conceive, if the parliament did expect the generall should safeguard his Majesties person, that the generall should desire leave of the parliament to put such bedchamber-men about the king as he himself would be responsible for, and might confide in. And, indeed, I did there declare I was very jealous of Mr. Mawle. The third reason that I gave to be discharged was this: Should the king go away (for I cannot term it an escape, *because he never was in custody as a prisoner*), I should not only run the hazard of losing some reputation myself, but divers of my neer related friends, eminent officers in the army, would have jealousie cast upon them, being by some already suspected upon lesse grounds than that would be. But, say what I could, or my friends for me, I must

not go off. It was long debated, and by all concluded, that I could no more keep the King, if he had a minde to go, than a bird in a pound: yet I must continue my charge. But, truly, I conceive both the general, officers, and I am sure myself, did muche relye upon his majesties engagement. His Majesty was pleased freely to promise me, when I waited upon him at Newmarket, that he would not go from me till he first gave me warning. When he came to Wooburn, observing my guards, he told me, '*Colonel Whaley, your guards are strong: but do you think you could keep me if I had a minde to go away?*' I answered, with these commands I had, I could not. '*No,*' saith the king, '*though you had five times as many more,*' or to that purpose. I replyed, 'Your Majesties engagement was a greater force upon you than all the guards I could put,' or to the same purpose. His Majestie answered, '*His engagement was in case he might go to one of his own houses: but, however, I do now freely and absolutely engage myself to you, that I will not stir from you till I give you warning; and if I do, I will give you leave to say I am an infamous fellow!*'—

"And whereas (Mr. Speaker) you do demand of me to know whether the King did take himself off from his engagement, I can tell you no otherwise than thus: About a fortnight agoe the King's children came to him, [and] staid with him three or four days. The Princesse Elizabeth was lodged in a chamber opening to the long gallery, in which two sentinels stood for the safeguard of the King: the Princesse complained to his Majesty that the souldiers disquieted her: the King spake to me that it might be remedied. I told the King, if the souldiers made any noise, it was contrary to my desire and commands; I should double my commands upon them, and give them as strict a charge as I could not to disquiet her Highnesse: which I did. Notwithstanding, a second complaint was made. I told his Majestie, stricter commands I could not give; and the souldiers ensured me, they came so easily through the gallery, and made so little noise, that they conceived it was impossible for the Princesse to hear them. However, I told his Majestie, if he would be pleased to renew his engagements, I should place the sentinels at a more remote

distance. The King answered, ' *To renew his engagements was a point of honor; you had my engagement; I will not renew it; keep your guards.*'

" And as for the manner (Mr. Speaker) of the King's going away, it was thus. Mondayes and Thursdayes were the King's set dayes for his writing letters to be sent into foreign parts: his usual time of coming out of his bed-chamber on those dayes was betwixt five and six of the clock: presently after he went to prayers, and about halfe an hour after that to supper, at which times I set guards about his bed-chamber, because he made no long stay after supper before he retired himself thither. About five of the clock I came into the roome next his bed-chamber, where I found the Commissioners and bed-chamber-men: I asked them for the King: they told me he was writing letters in his bed-chamber. I wayted there without mistrust till six of the clock: I then began to doubt, and told the bed-chambermen, Mr. Mawle and Mr. Murry, I wondred the King was so long a writing: they told me, he had (they thought) some extraordinary occasion. Within halfe an hour after I went into the next room to Mr. Oudart, told him I marvelled the King was so long a writing: he answered, he wondred too, but withall said, the King told him he was to writ letters both to the Queen and Princesse of Orange; which gave me some satisfaction for the present. But my feares with the time increased: so that, when it was seven of the clock, I again told Mr. Mawle I exceedingly wondred the King was so long before he came out. He told me he was writing: I replyed, posibly he might be ill: therefore I thought he should doe well to see, and to satisfie both my selfe and the House, that were in fear of him. He replyed, the King had given him strict commands not to molest him, therefore durst not: besides he had bolted the doore to him. I was then extreame restlesse in my thoughts, lookt oft in at the key-hole to see whether I could perceive his Majestie, but could not: Prest Mr. Mawle to knock very oft: that I might know whether his Majestie were there or not; but all to no purpose: he still plainly told me, he durst not disobey his Majesties commands. When it drew towards eight of the clock, I went to Mr. Smiths, the

keeper of the privy lodgings, desiring him to go along with me the back-way through the garden, where I had sentinels, and we went up the staires, and from chamber to chamber till we came to the next chamber to his Majesties bed-chamber, where we saw his Majesties cloake lying on the midst of the floore, which much amazed me: I went presently back to the Commissioners and bedchamber-men, acquainting them with it, and therefore desired Mr. Mawle again to see whether his Majestie was in his bed-chamber or not: he again told me, he durst not. I replyed, that I would then command him, and that in the name of the Parliament, and therefore desired him to goe along with me. He desired I would speak to the Commissioners to go along with us. I did: we all went. When we came into the room next the King's bed-chamber, I moved Mr. Mawle to go in: he said he would not, except I would stand at the door: I promised I would, and did. Mr. Mawle immediately came out, and said, the King was gone. We all then went in, and one of the Commissioners said, It may be the King is in his closet: Mr. Mawle presently replyed, and said he was gone. I then, being in a passion, told Mr. Mawle, I thought he was accessary to his going: for that afternoon he was come from London; it being a rare thing for him to be from Court: I know not that he hath been two nights away since I came to wait upon his Majesty.

"I presently sent out parties of horse and foot to search the lodge in the park; I sent dispatches immediately away to the General, and Lieutenant-General *, who sent me orders presently to send out parties of horse every way both from my guard and regiment: but I had done it before. I sent to search Mr. Ashburnham's house at Ditton (a mile from Hampton); but my souldiers, when they came thither, found the house empty. Mr. Ashburnham was gone three or four days before, his household goods two days, and four horses the night before. I set guards round the house, and searcht that, which was as much as I could do.

"And whereas (Mr. Speaker) you demand of me what

* Cromwell.

that letter was that I shewed the King the day he went away, the letter I shall shew you; but, with your leave, I shall first acquaint you with the authour, and the ground of my shewing it to the King. The authour is Lieutenant-General Cromwell; the ground of my shewing it was this: *The letter intimates some murderous designe, or at least some fear of it, against his Majestie.* When I read the letter I was much astonisht, abhorring that such a thing should be done, or so much as thought, by any that bear the name of Christians. When I had shewn the letter to his Majesty, I told him I was sent to safeguard, and not to murther him; I wished him to be confident no such thing should be done, I would first die at his foot in his defence; and I therefore shewed it him, that he might be assured, though menacing speeches came frequently to his ear, our generall officers abhorred so bloudy and villanous a fact. Another reason was, that I might get a neerer admittance to his Majesty, that so I might the better secure him.

"And last of all, (Mr. Speaker,) whereas you desire to know who were with the King two or three days before his going, I know very few, but them that were appointed to wait on him. The Lord Lanerick was with him on Monday morning, but stayed not; on Tuesday all the Scots Commissioners, who went away likewise that night; on Wednesday night the Earl of Southampton, and the Earl of Chichester; on Thursday morning Colonel Legge went away.

"Mr. Speaker, I have delivered to you a true narrative of what you desired, and I hope satisfactory; in testimony whereof I have subscribed my name.

"Edward Whaley."

The Mercurius Anti-Pragmaticus from Thursday, Nov. 11, to Thursday, Nov. 18, 1647, says that "some confidently report that his Majestie, with those of his conduct, came to Bagshut that night, *and, it being very darke, profered twenty pounds for a guide.*"

Another paper of the same date observes it was at first

believed the King had gone to London, *as he departed in his shoes and stockings only.**

There appears to be no doubt but that the flight of the king from Hampton Court was effected by Cromwell's connivance and co-operation. The exultation Cromwell felt on this occasion was perhaps only equalled by that which he exhibited when he spirted in the face of a fellow-regicide the ink remaining in the pen with which he had signed the death-warrant of his king. The king was accompanied in his flight by Sir John Berkeley, Mr. Legge, and Mr. Ashburnham. There may be great doubts whether the latter was a traitor, but, if he was not a traitor, he must have been a fool.

It may not be uninteresting in this place to relate an anecdote connected with the residence of Charles I. at Hampton Court, especially as it has become a sort of tradition still occasionally mentioned in the neighbourhood.

It is said that the king was one day standing at one of the windows of the palace, surrounded by his children, when a gipsy or beggar woman came up to it, and asked for charity. Her appearance excited

* In the "Archæologia," vol. vii., is a paper on the "Progress of Gardening, by the Hon. Daines Barrington," containing some curious information concerning *Hampton Court Gardens*. It was written in 1782.

In the same collection, vol. xi. p. 181, is printed "A Survey of the several Gardens near London, in 1691, by J. Gibson"—in which that of Hampton Court is shortly described as it then was.

Among the maps and drawings in the King's Library in the British Museum are several views of Hampton Court Gardens in their old condition, say a century ago: there is also a very curious drawing of the palace as it was in the time of Henry VIII. Also a description of the house, and all the paintings and statues preserved there, in 1741.

ridicule, and probably threats, which so enraged the gipsy that she took out of her basket a looking-glass, and presented it to the king: he saw in it his own head decollated. Probably with a natural wish to con ciliate so prophetical a beggar, or for some other reason, money was given to her. She then said that the death of a dog in the room the king was then in would precede the restoration of the kingdom to his family, which the king was then about to lose. It is supposed that Oliver Cromwell afterwards slept in the room referred to. He was constantly attended by a faithful dog, who guarded his bed-room door. On awakening one morning he found the dog dead, on which he exclaimed, in allusion to the gipsy's prophesy which he had previously heard, "The kingdom is departed from me." Cromwell died soon after, and the subsequent events are sufficiently known.

The rooms in which Charles I. was confined, and the little chapel adjoining them, are perhaps more interesting on that account than anything in the palace. The chapel, in particular. in which Charles offered up his prayers to that Being who supported him through so many troubles, and enabled him to meet death with firmness and resignation, is curious from its architecture, and full of interest from the circumstances connected with it. The ceiling is beautifully worked, and the walls are nearly covered with paintings in fresco taken from Scripture subjects. There is a little oratory in the corner of the chapel, in which we may suppose the king's devotions were offered up. It is now too probably the receptacle of pickles and preserves. One

must regret that this chapel cannot be seen either by the historian or the antiquary, or indeed by the public generally, which certainly ought to be the case. I also regret that I have not been enabled to give an engraving of it for this work.

After the death of Charles I. Hampton Court became the occasional residence of Oliver Cromwell, who used frequently to hunt in the neighbourhood, and a part of Bushy Park was formed by him into a preserve for hares. His third daughter, the Lady Mary Cromwell, was married at Hampton Court to Lord Falconbridge in 1657, and his favourite daughter, Mrs. Claypole, died there. In her delirium she is said to have taxed her father with his crimes, and that this hastened his death. It was at this place he was attacked with his last illness.

Before Hampton Court was occupied by Cromwell it had been intended to sell it, as appears from the following extract from the Parliamentary Journals of 26th Sept. 1653: "Ordered, that the house called Hampton Court, with the out-houses and gardens thereunto belonging, and the little park wherein it stands, be stayed from sale, until the Parliament take further order."

Cromwell is said to have built the old Toy Inn, as a dormitory for his Round-head soldiers, not liking to admit them into the palace, and the present cavalry barracks in the Palace-yard for his body-guards.

On the restoration of Charles II. Hampton Court palace was given to George Monk, Duke of Albemarle, who had brought about that event without

bloodshed or confusion. He accepted a sum of money in lieu of it, and Charles II. afterwards occupied the palace. We find in Evelyn's memoirs an interesting account of a visit he made to Hampton Court to see Charles's new queen. " May 25, 1662.—I went this evening to London, in order to our journey to Hampton Court to see the new queen, who, having landed at Portsmouth, had been married to the king a week before by the Bishop of London. May 30.—The queen arrived with a train of Portuguese ladies in their monstrous fardingals or guard-infantos, their complexions olivador, and sufficiently unagreeable. Her Majesty in the same habit, her foretop long, and turned aside very strangely. She was yet of the handsomest countenance of all the rest, and, though low of stature, prettily shaped, languishing and excellent eyes, her teeth wronging her mouth by sticking a little too far out; for the rest lovely enough.

" 31.—I saw the queen at dinner; the judges came to compliment her arrival, and after them the Duke of Ormond brought me to kiss her hand.

" Hampton Court is as noble and uniform a pile, and as capacious, as any gothique architecture can have made it. There is incomparable furniture in it; especially hangings designed by Raphael, very rich with gold; also many rare pictures, especially the Cæsarian triumphs of Andreas Mantegna, formerly the Duke of Mantua's; of the tapestrys I believe the world can shew nothing nobler of the kind than the storys of Abraham and Tobit. The gallery of hornes is very particular, for the vast beames of stags, elks, ante-

lopes, &c. The queen's bed was an embroidery of silver or crimson velvet, and cost 8000*l.*, being a present made by the states of Holland when his majesty returned, and had formerly been given by them to our king's sister, the Princess of Orange, and, being bought of her againe, was now presented to the king. The greate looking-glasse and toilet of beaten and massive gold was given by the queene-mother. The queene brought over with her from Portugal such Indian cabinets as had never before been seen here. The greate hall is a most magnificent roome. The chapell-roof excellently fretted and gilt. I was also curious to visite the wardrobe and tents and other furniture of state. The park, formerly a flat naked piece of ground, now planted with sweete rows of lime-trees, and the canall for water now more perfected: also the hare-park. In the garden is a rich and noble fountaine, with syrens, statues, &c., cast in copper by Fanelli, but no plenty of water. The cradle-walk of hore-beame in the garden is, for the perplexed twining of the trees, very observable. There is a parterre which they call Paradise, in which is a pretty banquetting-house set over a cave or cellar. All these gardens might be exceedingly improved, as being too narrow for such a palace."

James II. occasionally resided at Hampton Court, and the canopy is still to be seen there under which he received the Pope's nuncio, a circumstance which tended not a little to alienate the affections of his protestant subjects.

WILLIAM AND MARY.

Hampton Court owes much of its present splendour to William III. He employed Sir Christopher Wren as his architect, and he built the present state-rooms, the two great staircases, and made various other alterations, which need not be enumerated, as his style of architecture is perfectly distinct from that of Wolsey's. It is to be regretted perhaps that his palace was ever interfered with. The pleasure-gardens were laid out by William III., and are in the Dutch style. The terrace-walk is half a mile in length, and the first view of it is very striking.

Queen Anne also resided here, and this place was the scene of Pope's Rape of the Lock. The Poet describes himself as walking for hours in the gardens with the maids of honour, one of whom was the famous Miss Lepel, afterwards Lady Hervey.

George I. and George II. occasionally held their courts at Hampton Court, and it was afterwards occupied by Frederick Prince of Wales. Since that time various persons have had the use of apartments in the palace, the crown of course reserving to itself the right of re-occupying them at any moment.

Hampton Court (or the Home) Park immediately adjoins the Palace-gardens. It is about five miles round. The canal is from half to three-quarters of a mile in length, and forty yards in breadth, having fine avenues

of lime-trees on each side of it. Another canal to correspond was partly excavated by William III., and the spot is still pointed out where the accident happened which cost him his life. The Stud-house is in the centre of the park, and the noble occupier of it is distinguished by his kindness and hospitality to all around him.

Some lines of fortification may still be seen in the park, which were originally made to teach that art to William Duke of Cumberland when a boy, who became so celebrated afterwards in the troubles of 1745.

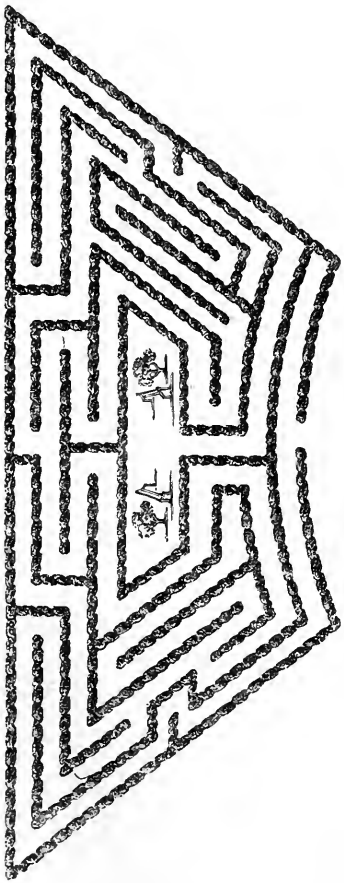
There is a fine old oak-tree well worth looking at near the upper deer-pen in the park. It is 38 feet in circumference. There is also an elm near the Stud-house, known by the name of King Charles's swing, which is peculiarly curious from its shape, and interesting in consequence of the name which has been handed down to us. The avenues in this park were planted by William III.

In a garden, known by the name of the Private Garden, the celebrated Great Vine may be seen. It is one hundred and ten feet long, and has generally from two to three thousand bunches of grapes upon it. On approaching the vine, two large green-houses are passed, which contain some orange-trees and other plants. Amongst them is the orange-myrtle said to have been brought to this country by William III. Some zealous *Orangemen* occasionally ask for a sprig from it

KING CHARLES'S SWING, HAMPTON COURT PARK.

On the opposite side of the palace there is a large space of ground called the Wilderness, planted and laid out by William III. In this place is a labyrinth or Maze, which affords much amusement. A plan of it is here given.

"A mighty maze! but not without a *plan*."—POPE.



The Maze at Hampton Court.

AN ILLUSTRATIVE CATALOGUE

OF THE

PICTURES

IN

HAMPTON COURT PALACE.

THE GRAND STAIRCASE.

THIS beautiful staircase was painted by *Verrio*. He had a free and ready pencil, and little else can be said in his favour as an artist. He wanted elegance; and the propriety of his taste may be estimated by the fact of his having introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators of our Saviour healing the sick.

At the top, on the left side as you enter, are Apollo and the nine Muses, at whose feet sits the god Pan, with his unequal reeds; and a little below them, the goddess Ceres, holding a wheat-sheaf in her left-hand, and pointing to several loaves of bread with her right, in which she has a chaplet of flowers. Near her are the river-gods, Thame and Isis, with their urns; and behind them two river-nymphs. A table is placed in the middle, with a large quantity of rich gilt plate upon it, adorned with flowers. This part of the painting is intended to represent the marriage of the rivers Thame and Isis, in allusion to the palace having been built near the river, which takes its name

from the union of those streams: Pan and Ceres have allusion to the beautiful fields and meadows about Hampton Court, and Flora to its gardens.

On the ceiling are painted Jupiter and Juno, seated on a rich throne, with Ganymede riding upon Jupiter's eagle, and presenting him the cup. Juno's peacock is in the front, and one of the Fatal Sisters is waiting, with her scissors in her hand, ready to cut the thread of life should Jove give her orders. The whole is covered with a fine canopy, surrounded by the signs of the Zodiac, and several Zephyrs, with flowers in their hands. This was intended as a compliment to William and Mary; the peacock being an emblem of their grandeur—the Destiny denotes their influence over their subjects—and the Zephyrs represent their mild and courteous disposition towards them.

Underneath is a beautiful figure of Venus, with her legs on a swan, and Cupid near her, while Mars is making his addresses to her as a lover.

On the right hand are Pluto and Proserpine, Cœlus and Terra. Neptune and Amphitrite are in the front, and two attendants offering them nectar and fruits.

On the left are Bacchus and his attendants. He has a leopard's skin thrown over his shoulders, and a crown of grapes upon his head. He leans on a rich ewer, and his left hand rests on Silenus' head, who sits on an ass that has fallen down, and seems to catch at a table to which the goddess Diana, above, is pointing. The table is supported by eagles. On one side of it sits Romulus, the founder of Rome, who looks up to Jupiter. There is a wolf by his side, in allusion to the fable of his having been suckled by that animal.

On the other side of the table is Hercules resting on his club. In another compartment is Peace, with a laurel in her right hand, and in her left she holds a palm over the head of Æneas, who stands near her, and seems to invite the twelve Cæsars to a celestial banquet. The Genius of Rome is hovering over their heads with a flaming sword, the emblem of destruction, and a bridle, the symbol of government, both in her right hand.

In another pannel is Julian the Apostate, writing at a table, with Mercury, the god of eloquence, attending upon him, in allusion to his fine writings. He was, however, an inveterate enemy to the Christian religion, notwithstanding his education in it.

Under the painting now mentioned there are thirty-six pannels representing trophies of war and other decorations, all finely painted.

THE GUARD-CHAMBER.

This is a well-proportioned room, being sixty feet long, and about forty feet wide. It contains arms for a thousand men, and halberts for the yeomen of the guard. The arms are disposed in various forms, and were done so originally by a man of the name of Harris, who was a common gunner, and was allowed a pension from the crown for his arrangement of these arms, and of those in the little armoury in the Tower of London. The following pictures may be seen in this room.

A battle piece,—by *Giulio Romano.*

Six portraits of English Admirals, by *Bockman.*

Queen Elizabeth's Porter, said to have been 7 feet 6 inches in height, by *Zucchero.*

Eight battle pieces, by *Rugendas*.
The ruins of the Colosseum, by *Canaletti*.

THE FIRST PRESENCE-CHAMBER.

On the left hand of the entrance is a picture, about 18 feet by 15, of William III. in armour, on horseback. Mercury and Peace are overhead in a cloud, supporting the king's helmet decorated with laurel. Lower down there is Neptune, with his attendants, by the side of a rock, who seems to welcome the king on shore. There are some ships in the distance, with a serene, blue sky. In the front is Plenty, with her cornucopia, offering a branch of olives, and Flora presenting flowers. This picture was painted by *Sir Godfrey Kneller*. His female portraits, of which there are eight in this room, the beauties of William's Court, have a pleasing simplicity and great elegance; but there is too great a similarity in their countenances, and too great a sameness in their general appearance. Sir Godfrey Kneller was born in 1648—died in 1723, and was buried at Twickenham.

Queen Mary,—by *Wissing*.
Duchess of St. Albans
Countess of Essex
Countess of Peterborough
Countess of Ranelagh
Miss Pitt
Duchess of Grafton
Countess of Dorset
Lady Middleton
} all by *Kneller*.

Over the fire-place is a whole-length picture of the

Marquis of Hamilton, Lord Steward of the Household to Charles I., said to be painted by *Mytens*.

Sir John Lawson, by *Sir Peter Lely*.

Portrait, by *Pordenone*.

Overthrow of Pharoah in the Red Sea—*Jordaens*.

Portrait of an old woman—*Holbein*.

Portrait—*Dobson*.

St. William—*Giorgione*. This painter is supposed to have found out some secret to keep his colours fresh and lively, especially the greens. His works are held in the highest esteem. He was born in 1478.

Saint's head—*Lanfranco*.

Landscape—*Schiavone*.

Man reading—*A. Catalani*.

Portrait—*Titian*.

Portrait—*Giorgione*.

Portrait—*L. da Vinci*.

Calumny—an allegory—*Taddeo Zucchero*. He was born in 1529, and died in 1566. He afforded an instance that poverty and distress may be overcome by perseverance. He was in so miserable a situation, as to be obliged to sleep under the porticoes of some of the palaces in Rome, but his fortitude preserved him from despondency. He afterwards distinguished himself and was much patronised. A most beautiful and interesting series of drawings by Zucchero was in the possession of the late Sir Thomas Lawrence, describing the whole history of his life from his first leaving his parental home, to the full establishment of his fame as a painter. One particularly, in which he is represented in the act of painting the outside of a house in Florence,

while M. Angelo and Raffaelle are looking on with approbation, is a drawing of peculiar elegance and interest.

Portrait—*P. Bordone.* His portraits are greatly admired. He was born in 1513, and died in 1588.

Portrait—*Bassano.*

Portrait—*Tintoretto.* His real name was Robusti, but he was the son of a dyer, and was therefore distinguished by the appellation of Tintoretto. He was born in 1512, and died in 1594. He painted with such rapidity, that he was called Il Tintoretto furioso, the impetuous Tintoretto. He was preferred by many both to Titian and Salviati. It is certain, however, that had he possessed more patience, he would have approached nearer than he did to those great masters.

Portrait of *Bassano*—by himself.

St. George—*Tintoretto.*

Augustus consulting the Sibyl—*P. de Cortona.*

Virgin and Child—*P. Veronese.*

Sea-port and Shipping—*Percellis.*

St. Matthew called from the receipt of custom—*Jean da Mabuse.* This is, perhaps, one of the most curious pictures in the collection. It is carefully painted and highly finished. The colouring has a polished smoothness, and the brilliant colours we see must have been prepared with great care, as they have stood the test of time. Mabuse was born in 1499, and died in 1562. He is censured for his immoderate love of drinking; and it is said of him that having received from his patron, the Marquis of Veren, a piece of brocade for a dress in which to appear before the Emperor, Charles V., he sold it at a tavern, and painted a paper

suit so exceedingly like it, that the Emperor could not be convinced of the deception till he had felt the paper, and examined it with his own hands.

The Genius of Poetry—*Gennari.*

Over the doors, Architectural Ruins—*Rousseau.*

The canopy of King William's throne is in this room.

SECOND PRESENCE-CHAMBER.

Over the doors, Ruins—*Rousseau.*

Doge of Venice in the Senate-house — *Fialetti.* This picture will always interest those who have read Izaac Walton's delightful Life of Sir Henry Wotton. Sir Henry is seated on the right hand of the Doge, presenting his credentials to him as Ambassador from this country. This picture, and some others in the collection, were bequeathed to Charles II. by Sir Henry Wotton.

Jupiter and Europa—*Giulio Romano.*

Bandinelli, the Sculptor, a picture of great delicacy —*Antonio da Correggio.* This illustrious painter was born in 1494, and died in 1534. He was said to be the first who brought the art of fore-shortening figures to the utmost perfection. Possessing great talents, *and taking nature for his guide*, he has been placed in the highest rank of merit by all who understand the art of painting.

Mrs. Lemon—*Vandyke.* She was his mistress, and was almost as famous in her time as Vandyke himself.

Portrait—*Bassano.*

Portrait—*Pordenone.*

Holy Family—*Francesco Vanni.* Died in 1610.

The Annunciation—*Paul Veronese.* This great master was born in 1528 and died in 1588.

St. Michael—*Sir Joshua Reynolds.* Copied from a picture by Guido. This picture is said to have been considered by Sir Joshua as one of his best paintings.

Our Saviour in the Pharisee's house—*Bassano.*

Portrait—*Parmeggiano.* His name was Francesco Mazzuoli, born in 1504 and died in 1540.

Portrait—*Giorgione.*

Artemisia Gentileschi—by herself. She was the daughter of Orazio Gentileschi, and was considered superior to him in portrait painting.

Alexander de Medici. *Titian*, or properly *Vecellio.* He was born in 1480, and died in 1576, aged 96 years. The excellence of this illustrious painter is more remarkable in his portraits and landscapes, than in his historical compositions. Many of his portraits are finished with exquisite care, and in a manner peculiarly his own.

Virgin and Child—*Bronzino.* Born in 1511 and died in 1580. His works are held in great estimation; and it should be recorded of him that the many amiable qualities of his mind engaged the affections of all, and made his memory beloved after his death.

The Seasons—*Breughel* and *Rothenamer.*

The Last Supper — *Giacopo Palma*, called the Younger. He was born in 1544, and died in 1628. After the death of Tintoretto and Bassano, he held the

first rank at Venice amongst the artists of his time. His works are not often to be purchased, and when they are, they bring large prices, especially if they are of his best time and manner.

Charles I. on horseback—*Vandyke.* This is a duplicate of the picture at Windsor.

Philip IV. of Spain—*Velasquez.* Born in 1594; died in 1660. His compositions are remarkable for strong expression, for a freedom of pencil, for a spirited touch, and a tone of colour almost equal to nature itself.

Jacob's Departure from Laban—*Filippo Laura* or *Lauri.* Born in 1623; died in 1694. His works are much valued for correctness of outline, for the delicacy of his touch, and for that spirit which enlivened all his compositions.

Joseph and Mary—*Gerard Honthorst,* called De la Notte, from the frequency of his representing the effect of candle or torch-light in his compositions: painted with great effect of light and shadow.

Judith and Holofernes—said to be by *Teniers* after *P. Veronese.*

Conversion of St. Paul—*Vincentio Malo.*

Tobit and the Angel—*Schiavone.*

Cupids and Satyrs—*Polidoro da Carravaggio.*

Diana and Actæon—*Titian.*

Guercino—by himself. "Very animated though very dark in the shadows." Born in 1590, died in 1666.

Marriage of St. Catherine—*P. Veronese.*

St. Francis—*Carlo Maratti.* Born in 1625; died in 1713. His designs were grand, and his manner of

thinking and composing was truly noble, as well as judicious.

Christian the IVth, King of Sweden—*Vansomers.* The King of Sweden was brother to Queen Anne, wife of James I., and visited this country in 1606.

Jacob, Rachel, and Leah—*Guido Cagnacci.* Born in 1600, and died in 1680. He studied painting in the school of Guido.

Jacob's Journey—*Bassano.*

Portrait of Peter Oliver, the Painter. This beautiful portrait was painted by *John Hanneman.* He was born in 1611, and died in 1680. He formed his taste by copying the works of Vandyke, and his copies were executed with such exactness, and so much freedom, as to be frequently mistaken for originals.

Portrait—*Vander Helst.*

AUDIENCE-CHAMBER.

In this room there are five pictures by *Sebastian Ricci.* He resided in England ten years, and executed these and several other large compositions, for which he was liberally rewarded. Ricci's fame spread through every country in Europe. He was born in 1659, and died in 1734.

The picture of the Woman taken in Adultery will always be admired by every lover of the arts.

Nursing of Jupiter—*Giulio Romano.* This and the companion are considered fine specimens of this master, whose works are now rarely met with.

Ignatius Loyola—*Titian.*

Jupiter and Juno—*G. Romano.*

Portrait—*Titian.*

Birth of Jupiter—*G. Romano.*

A Ruin—*Ottavio Viviani* and *Jan Miel.*

Battle of Forty—*Peter Snayers*, or probably *Esaias Vandevelde.* Born in 1593, and died in 1670. This picture belonged to William III., and represents a battle fought between twenty French and twenty Italian cavaliers with their leaders, and is mentioned in some old romances.

Departure of Briseis—*Schiavone.*

Venus and Cupid. Said to be painted by *Rubens* in imitation of Titian.

Queen of Bohemia, daughter of James I.—*G. Honthorst.*

Two Landscapes—*Herman Swanefeld*, called the Hermit of Italy—born in 1620; died in 1680. He was a pupil of Claude's, studied nature incessantly, and his pictures are a proof of it.

Venus and Cupid—*Titian.*

Death and the last judgment—*Martin Heemskirk.* Born in 1498; died 1574. This is a curious, but not a pleasing picture.

Diana and Actæon—*Giorgione.*

The Shepherds' Offering—*Palma.*

Expulsion of Heresy—*Tintoretto.*

A Spanish Lady, "in a green dress with white on the slashed sleeves." Truly fine. The tone of the flesh is cool and grey in the shadows. It shows great delicacy in the feeling and execution.—*Sebastian del Piombo.*

The heads of St. Peter and Judas—*J. Lanfranco.* Born in 1581; died in 1647.

Virgin and Child—*Andrea del Sarto.* Born in 1488, died in 1530. His boys have been said to have been scarcely inferior to those of Raffaele.

A Holy Family—*Correggio.*

The Virgin and Child— *J. de Mabuse.*

A Madonna and Child, over each door—*Parmeggiano.*

The state canopy in this room is said to be the one under which James II. received the Pope's nuncio.

THE KING'S DRAWING-ROOM.

David, with the head of Goliath—*Domenico Feti.* Born in 1589; died in 1624. The head of Goliath is of a pale dead colour.

Holy Family—*Dosso Dossi.*

The Family of *Pordenone*—by himself. Giovanni Antonio Licinio Pordenone was born in 1484, and died in 1540. He had no particular instructor, but his genius and his love of painting, added to his *study of Nature*, caused him to become an artist of the first rank, and he was universally considered as one of the best painters of his time. This is a rich picture, carefully executed and finely coloured.

Our Saviour's agony in the Garden—*Nicolas Poussin.* Born in 1594, died in 1665. The great fault, if we may venture to say so, of this eminent painter, was his neglect of the study of nature, which occasioned a want of that variety which so perpetually entertains and delights us, when nature is the guide. His attitudes however are always graceful, and his costume strictly correct. N. Poussin is said to have

studied his peculiar effects of light and shade by the aid of terracotta casts by lamplight; hence the peculiar sharpness of his outline.

The Angel appearing to the Shepherds—*N. Poussin.*

Edward, Duke of York—*Dance.*

Cupid's Gambols—*Polidoro.*

Apotheosis of a Saint—*Bassano.*

A Venetian Senator—*Pordenone.*

A Knight of Malta—*Tintoretto.*

Esther and Ahasuerus—*Tintoretto.* This and the companion are unquestionably fine specimens.

The Wise Men's Offering—*Carletto Cagliari.* He was the son of Paul Veronese, and died at the early age of 26, in the year 1596. He had gained a high reputation when he was only 18 years of age, and died in consequence of his incessant application to his profession.

The offering of the Magi—*Luca Giordano.* Born in 1629, died 1705. This great painter had a fine imagination, and a surprising freedom of hand, but it is to be regretted that so great a genius should have stooped to imitate others. He copied Titian, Guido, and Bassano so exactly, that many of the pictures in the best collections in England called after those masters, were in fact painted by Giordano.

The Cornaro Family, by *Henry Stone,* after Titian. This artist was commonly known by the name of *Old Stone,* to distinguish him from his brother. He died in 1653, and was an excellent copyist of Titian. The original of this picture is in the possession of His Grace the Duke of Northumberland.

The Muses—*Tintoretto.* This fine picture would do honour to any gallery in Europe.

Joseph and Potiphar's wife—*Orazio Gentileschi.* Born 1563, died 1647. He painted several pictures for Charles I., and this before us was probably one of them. Oliver Cromwell sold nine of these pictures for six hundred pounds, a large sum in those turbulent times. A capital picture. He has represented this event in the costume, and otherwise quite in the manner, of his age; but the painting is very careful, the colouring powerful, and the effect very striking. The head of Potiphar's wife is greatly admired.

George III. reviewing the 10th Hussars—*Sir William Beechey.* The Prince of Wales is on the right, the Duke of York on the left, Sir William Fawcett standing; the other two persons are General Goldsworthy and Sir David Dundas.

A Holy Family—*Parmeggiano.*

A Holy Family—*Giorgione.*

KING WILLIAM III.'S BED-ROOM.

The bed in this room was worked by the orphan daughters of clergymen, for Queen Charlotte, whose charities were much more extensive than is generally known. The ceiling was painted by *Verrio.* The clock goes twelve months without winding up, and was made by the celebrated Daniel Quare. The portraits are those of *The Beauties of the Court of Charles II.*,—

Anne, Duchess of York—*Sir Peter Lely.* She

was the wife of James II. and daughter of Edward Hyde, Earl of Clarendon.

Lady Byron—*Sir Peter Lely.*

Princess Mary—*Sir Peter Lely.*

Queen Catherine—*Sir Peter Lely.*

Mrs. Knott—*Simon Verelst.*

Duchess of Portsmouth—*Henry Gascar.* He was patronised by her, and in consequence was much encouraged. His style was said to be tawdry, perhaps the fault of the age in which he painted.

Evelyn says of the Duchess of Portsmouth, that she had a childish, simple, and baby face. She must, however, have been very beautiful; for Voltaire, who saw her when she was seventy, describes her as still being surprisingly handsome. She was of a noble family in France, and came to this country as Maid of Honour to Henrietta, Duchess of Orleans, sister of Charles II., who was afterwards poisoned in so horrible a manner at Paris. Mademoiselle de Querouaille became the mistress of Charles II., and had a son by him, who was created Duke of Richmond, and Earl of March.

Duchess of Richmond—*Sir Peter Lely.* She was possessed of exceeding beauty, but at the same time was shallow, frivolous, and cold in her temper. She appears to have married the Duke of Richmond to get rid of the importunities of Charles II. Her character, however, did not escape censure, although it is but fair to add, that, coquette as she was, history affords no confirmation of her want of virtue.

Nell Gwynne—*Sir Peter Lely.* Her character is sufficiently well known. It has been said of her that

she was pretty, witty, merry, open-hearted, and extremely charitable. She had a natural turn for goodness, which survived all her excesses, and a degree of popularity was attached to her name, which even now is not forgotten.

Countess of Rochester—*Sir Peter Lely.* She was the grand-daughter of that extraordinary man known in history as the great Earl of Cork, who went to Ireland a needy adventurer, and lived to see himself and five of his sons peers of England or of Ireland. Lady Rochester died in her 42nd year, deeply regretted by all who knew her.

Duchess of Somerset—*Verelst.* It is very difficult to say of which of the three Duchesses of Somerset this is a portrait.

Mrs. Lawson—*Verelst.* She is called Mrs. Lawson, but was Miss Lawson, one of the daughters of the brave Admiral Sir John Lawson; and she appears to have maintained her innocence in the corrupt court of Charles II.

Countess of Northumberland—*Sir Peter Lely.* She was distinguished by her uncommon grace and beauty, and her blameless life.

Lady Denham—*Sir Peter Lely.* She married Sir John Denham, celebrated for his poem of "Cooper's Hill." He was very jealous of her and with some reason. Pepys describes James II., when Duke of York, following Lady Denham up and down the presence-chamber "like a dog." She died in her 21st year, and it was believed at the time that she took poison in a cup of chocolate. Her husband was suspected of having administered it.

Countess of Sunderland—*Sir Peter Lely.* She was the second daughter of George Digby, Earl of Bristol. All writers concur in exhibiting her character in the most amiable and respectable light.

The Countess de Grammont—*Sir Peter Lely.* Her beauty was of the most captivating description, and her virtue shone conspicuous in the profligate court of Charles II. The picture before us is universally admired, and was considered the finest effort of Lely's pencil, both as a painting and a resemblance. It has more spirit and intellect than his beauties in general exhibit.

Duchess of Cleveland—*Sir Peter Lely.* She was one of the mistresses of Charles II., and was celebrated for her beauty as well as her profligacy.

Countess of Ossory. *Sir Peter Lely.* She was gentle, blameless, of extreme beauty, the daughter and wife of a hero, as she was also the mother of heroes. She had shed around her person that lustre which best becomes a woman—the lustre reflected from the glory and the virtues of her husband. He died in his 46th year, leaving behind him a character which poetry cannot embellish, nor flattery exaggerate. It was on Lord Ossory that his father, the Duke of Ormond, pronounced that affecting eulogy :—" I would not exchange my dead son for any living son in Christendom."

Lady Whitmore—*Sir Peter Lely.*

Mrs. Middleton—*Sir Peter Lely.* She is often alluded to in contemporary memoirs, and was admired for her beauty. Little, however, is known of her life or her family. She was one of De Grammont's equivocal heroines.

There are thirteen small portraits in this room, copied by Russell from Vandyke. The flower-pieces over the doors are by Baptiste.

We cannot quit this beautiful and interesting room without referring to Sir Peter Lely. He was born in 1617, and died in 1650. He was state painter to Charles II.; and his portraits are universally admired. His heads and figures are graceful, and his draperies have an agreeable negligence. He gave a look of blended sweetness and drowsiness to the eyes of his females, which is observable in most of his portraits.

THE KING'S DRESSING-ROOM.

The ceiling is painted by *Verrio.*

Shepherd and Shepherdess companion—*Collins.*

Charity—*Carlo Cignani.*

Cupid and Psyche—*Vandyke.* This is an interesting picture, and is said to be the last this great artist ever painted.

Vulcan and Thetis—*Antonio Balestra.* He was born in 1666, and died in 1720.

Landscape—*Gerard Edema.* Born 1652; died 1700.

Landscape—*John Loten*—died 1681. He studied nature, and had great success in the romantic beauty, as well as in the variety of the scenes which he painted. His colouring, however, is cold.

Landscape—*Edema.*

Poultry—*Melchior Hondekoeter.*—Born in 1636; died 1695. Nature was his chief instructor, and he painted his animals with such truth, expression and life,

and the feathers of his fowls with such a swelling softness, as almost to equal nature itself. His works are in great request, and bring a large price.

Achilles presented to the Centaur—*A. Balestra.*

Virgin and Child—*C. Cignani.*

Mother and two Children—*C. Cignani.*

Head of a Warrior—*Guercino.*

A Sibyl—*A. Gentileschi.*

A Magdalen's Head—*Sasso Ferrato.*

THE KING'S WRITING-CLOSET.

Still Life—*John David De Heem.* Born 1600; died 1674. Every thing he painted was said to have been not only truly, but elegantly exact.

Villiers, Duke of Buckingham, and his family—*G. Honthorst.* This is a curious historical picture.

A Village Repast—*G. F. Cepper.*

The Triumph of Flora—*S. Ricci.*

A Painter in his study—*Cepper.*

Two Flower Pieces—*J. Baptiste.*

A Sea-piece—*Monamy.*

Judith, with the head of Holofernes—called a *Guido.*

Still Life—*Maltese.* The subjects he painted were fruit, shells, or musical instruments placed on Turkish carpets, and he gave every object a roundness and relief wonderfully strong.

Poultry and two Flower Pieces—*James Bogdane.* He was employed by Queen Anne, and was exact in copying nature.

QUEEN MARY'S CLOSET.

A Sacrifice—*Giulio Romano.* Born 1492; died 1546. He was the first and favourite disciple of Raffaelle, and some of his works have the grace and dignity of his master.

Two daughters of Philip II. of Spain—*Sir Antonio More.* Born in 1519, died in 1575. He imitated nature closely; his manner is strong, true, and firm, and his portraits have character and life.

Still Life—*William Kalf.* Born 1630; died 1693. His usual subjects were vases of gold, silver, glasses, &c., which he copied from nature, and gave them an extraordinary lustre.

James II. when young—*G. Honthorst.*

A Boy with Puppies. Artist unknown; probably *Castiglione.*

Singing by Candlelight—*Honthorst.*

Prince Rupert when a boy—*Mytens.* He was principal painter to Charles I. before the arrival of Vandyke in England, whom he imitated so successfully, that several of the pictures of Mytens have been taken for the work of that more famous master.

Duke of Gloucester—*Sir Peter Lely.*

A Landscape—*Paul Brill.* Born 1544, died 1626.

A Landscape—*Adrian Hennin.* He painted in this country for Charles II., and little is known of him except that he adopted the manner of Gaspar Poussin. His manner of painting is charming: his scenery, situations, and distances are admirable, most of them being taken from nature. His small landscapes are generally beautifully and exquisitely finished.

A Man's head—*Bassano.*

A Boy laughing—*Frank Hals.* Born 1584; died 1666. Vandyke said of him that he would have been the best in his profession, if he had given more tenderness to his colours, for, as to his pencil, he knew not one who was so perfectly master of it. He gave to his portraits a strong resemblance, a lively expression, and a true character.

Queen Thomyris receiving the head of Cyrus.—*Russel.*

Martyrdom of St. Bartholemew—*L. Nottery.*

Children—*Francis Floris.* Born 1520; died 1570. He was called the Raffaelle of Flanders. He had a bold, strong, though dry manner; but he invented and composed with ease.

A Holy Family, said to be by *Titian.*

St. Catherine—*P. Veronese.*

Daughter of Herodias, with the head of John the Baptist—called a *Leonardo Da Vinci.*

Infant child and St. John—*Carlo Maratti.*

David and Goliah, a sketch—*Titian.*

A Peacock—*James Bogdane.*

A Landscape—*Van Everdingen.*

Martyrdom of St. Sebastian—*Lucas Van Leyden.* Born in 1494; died in 1533. He was both a painter and an engraver.

Joseph bound—*L. Van Leyden.*

Hercules and the Centaur—*B. Lens.*

THE QUEEN'S GALLERY.

This gallery is eighty feet long, and twenty-five feet

wide, and was sometimes called the tapestry gallery, from seven pieces of tapestry taken from the history of Alexander the Great from paintings by Le Brun. These tapestries were much faded, and lost much of their interest. They have now given place to the present interesting and well-arranged collection of pictures.

Portraits of William III. and Queen Mary over the doors—*William Wissing.* Died 1687. He was principal painter to James II., and sent by him to the Hague to paint William and Mary, by which performances he gained great reputation.

Henry VIII. and his family—*Hans Holbein.* Born in 1498, died 1554. This great painter was admired by all Europe for his forcible colouring, and his exquisite finishing. His paintings in this gallery are perhaps unequalled for their historical interest, and their fine execution.

The *Elizabethan group* immediately under the picture just mentioned cannot fail of interesting the spectator. We have first—

A portrait of Queen Elizabeth when a child—*Holbein.*

Queen Elizabeth when about twelve years of age—*Holbein.* This is a most interesting picture, and perhaps one of the most curious in the collection. The young princess has an agreeable, childish expression of countenance, and at the same time much sense. The mouth is pretty, and the hair reddish. Over a white petticoat, richly embroidered with gold, she has a crimson dress, adorned at the waist and neck with jewels and pearls, and a cap of the same colour. In

her long, thin hands, she holds a prayer-book. The picture is most elaborately finished throughout.

Queen Elizabeth, an allegorical picture—*Lucas de Heere.*

Queen Elizabeth—*Zucchero.*

Queen Elizabeth—*Marc Guerardo* or *Garrard.* Died in 1635. His portraits are generally neat, the ruffs and habits stiff, and rich with pearls and jewels. This is said to be the last portrait painted of the Queen. The pictures which surround this Elizabethan group, are portraits of some of the great and wise men of her Court, such as Nottingham, Walsingham, Bacon, &c. They are copies.

King and Queen of Bohemia dining in Public—*Van Bassan.*

Charles I. and his Queen dining in Public—*Van Bassan.* This and its companion are curious historical pictures.

Lady Vaux—*Holbein.* Probably the wife of Nicholas, Lord Vaux, a great ornament to the courts of Henry VII. and VIII.

Portrait—*Gonzales.*

Queen Mary when a child—*Holbein.*

Portrait—*Ant. More.*

Portrait of a Young Man—*Albert Durer.* Born 1471; died, 1528. This memorable artist was an universal genius. His imagination was lively, his compositions grand, and the finishing of his pictures remarkably neat. The one before us is admirably and carefully painted. The date 1506 is upon it, and the initials.

Sir Theodore Mayerne—*Rubens* *.

The two large pictures above the smaller ones represent the embarkation of Henry VIII. at Dover, and the meeting of that king and Francis I. of France in the field, called the Cloth of Gold, near Calais. These pictures are not only historically very interesting, but a curious fact is connected with one of them.

After the death of Charles I., the Commonwealth were in treaty with a French agent, who had expressed his desire of purchasing these pictures for the King of France. Philip, Earl of Pembroke, who was a great admirer, and an excellent judge of painting, and considered these valuable pictures an honour to an English palace, came privately into the royal apartments, cut out that part of the picture where King Henry's head was painted, and putting it into his pocket-book, retired unnoticed. The French agent, finding the picture mutilated, declined purchasing it. After the Restoration, the then Earl of Pembroke delivered the mutilated piece to Charles II., who ordered it to be replaced. On looking at the picture in a side light, the insertion of the head is very visible.

It may fairly be doubted whether *Holbein* painted these pictures. They are too coarse; besides, he did not arrive in England till six years after the interview depicted, and therefore could not have taken the many excellent English portraits which are introduced into the pictures, at that time. It is, however,

* Mayerne was a native of Geneva, and was physician to four kings—namely, Henry IV. of France, James I. of England, and the two Charleses. He had a great reputation.

immaterial, as their intrinsic merit, and historical interest, will always demand attention.

James II.—*Russel.*

Countess of Sunderland—*Russel.*

The Father and Mother of *Holbein*, painted at the age of 14. In the background one of the gates of Basle, his native place—*Holbein.*

Henry, Prince of Wales—painter unknown. This hopeful prince was brother of Charles I., and died in his 19th year, regretted by every one but his own father. He had a great fondness for the fine arts, and several of the pictures in this gallery are said to have been collected by him.

Philip II. of Spain—*Sir Ant. More.*

Henry VIII.'s Jester—*Holbein.* A curious and valuable picture.

Elizabeth Woodville, the unfortunate wife of Edward IV.

John de Bellini—by himself. Born in 1422, died in 1512. He is accounted the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to paint after nature.

Portraits of Ladies of the Court of Henry VIII.—*Lucas Cornelisz.* Born in 1495. He came to this country, and was principal painter to Henry VIII., by whom he was much encouraged.

Portrait—*Holbein.*

Frobenius, the printer of Erasmus's works—*Holbein.* This is a remarkably fine portrait, and its authenticity cannot be doubted.

Sir Henry Guldeferde, in a dress of gold brocade—

Holbein. The original sketch of this painting is among Holbein's drawings in the Royal Collection. Sir Henry was one of the ornaments of the Court of Henry VIII.

Two Portraits of Henry VIII.—*Holbein.*

Mary, Queen of Scotland—*François Clouet*, called *Janet.* This is probably the last portrait painted of that beautiful and unfortunate queen. It is marked on the back as having belonged to Charles I., and as having been placed in his closet. These circumstances alone give the picture great historical interest.

Near it is a pleasing and delicately-finished portrait of her first husband, Francis II. of France, when a child, also by *Janet.*

Lord Darnley, consort of the Queen of Scots ; and his Brother—*L. de Heere.* Born 1534 ; died 1584. He was remarkable for having so retentive a memory, that if he saw any person but once, he could paint his likeness as strong as if he had him before his eyes. His manner was stiff.

James I.—*Paul Vasomerner.*

Anne, of Denmark, Queen of James I.—*Vansomer.*

Portrait—*Bassano.*

Queen of Francis I. of France—*Janet.* This is a beautiful and interesting portrait.

Francis I., and the Duchess of Valentino.

Portraits of Erasmus—*Holbein.* Two exquisitely painted pictures.

Reckemar—*Holbein.* An admirably painted picture.

Francis I. of France—*Holbein.*

The Battle of Pavia—*Holbein (?)* This curious

picture is crowded with figures, one of which is Francis I., bravely fighting with some of the soldiers of Charles V., by whom he was taken prisoner. This picture is appropriately placed near the portrait of Francis.

Portrait of James Crichton. He was born in 1561, and is commonly called "the admirable Crichton." His father was Lord Advocate of Scotland. The son took his degree of Master of Arts at the age of 14. At 17 he distinguished himself in public disputations at Paris, Rome, and Venice. He was treacherously killed by his pupil, Vincentio di Gonzaga, whose life he had spared. Many romantic stories are told of him. He died in his 22nd year. In the "Deliciæ Poetarum Scotorum" are two copies of verses by him.

Holbein—by himself.

King and Queen of Bohemia—*Cornelius Janssen.* This painter died in 1665, and was employed by James I. His portraits have a peculiar softness about them, and may be distinguished by their clear, smooth, and delicate tints, and also by their high finish.

The Children of the King and Queen of Bohemia—*Cornelius Poelemberg.* Born 1586; died 1660. He surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of agreeable objects and situations. He was invited by Charles I. to the Court at London, where he painted many curious pictures. He was highly esteemed by Rubens.

Henry VIII. when a Boy—his brother Prince Arthur, and his sister, Margaret, Queen of Scotland—

John de Mabuse. This is another very interesting historical picture. Unfortunately the reddish tints of the flesh have faded away, so that the lights appear pale, and the shadows grey. It is, however, highly finished. It was painted in 1499, and this shows us the time Mabuse was in England.

Lord and Lady Clarendon—*Russel.*

Charles II.—*Russel.*

Robert Walker, the Painter—by himself.

Portrait—*Quintin Matsys.* He was a blacksmith at Antwerp, but was said to have turned painter in order to obtain the hand of the beautiful daughter of Floris, an artist at that place. His best-known picture is that of the "Two Misers" in Windsor Castle.

The Meeting of Henry VIII. and the Emperor Maximilian I.—*Holbein (?)* This is another very curious historical picture. Maximilian, in order to sooth the vanity of Henry VIII., served under him as a common soldier, for a hundred crowns a day, at the siege of Terouenne. Henry, however, was very near being egregiously duped by him afterwards.

Virgin and Child—*Tintoretto.*

A Medallion of Henry VIII.—*Torrigiano.* He executed the beautiful tomb of Henry VII. in Westminster Abbey.

Cleopatra—*Ludovico Caracci.* Born 1555; died 1619.

Buildings—*Steenwyk.*

Landscape—*Francis Paul Ferg* or *Fergue.* Born 1689; died 1741. His colouring is always sweet, clear, and agreeable, his touch light and delicate, his

composition full of spirit, and his figures have expression and elegance. A series of misfortunes overwhelmed him when he was in this country, and he is said to have died of cold, want, and misery, at the door of his wretched lodging.

St. Peter in Prison—*Steenwyk.*

A Sorceress—*Adam Elzheimer.* Born 1574; died 1620. The minutest parts of the pictures of this master will endure the most critical inspection, and the whole together is inexpressibly beautiful.

A Landscape—*Paul Brill.*

Two Landscapes—*Poelemberg.*

The discovery of Calisto—*Breughel.*

The Battle of Spurs—*Holbein* (?) Another most interesting historical picture.

The Tribute Money—*Dietrici.* The Woman taken in Adultery, the companion.

Pair of Dead Game—*John Weeninx.* Born 1644; died 1719. He studied nature incessantly, and arrived at much perfection in his art.

A Hermit—*John Peter Van Slingeland.* Born 1640; died 1691. He is ranked among the number of the best Flemish painters.

Youth, and, farther on, Age—*Balthasar Denner.* Born 1685; died 1747. He finished his portraits in a manner inconceivably neat. As a specimen of his abilities, he brought with him to London the portrait of an old woman, so wonderfully painted, that it not only procured him honour and employment, but he refused five hundred guineas for it. It was purchased for a greater sum by the Emperor Charles VI., who

was so careful of it, that he kept the key of the cabinet where it was deposited, and he afterwards gave *Denner* the same price for a companion to it.

Venus and Adonis—*Benedetto Gennari.* He came to this country, and was employed by Charles II. He died in 1715.

Dead Game, and Implements for Hunting—*Van Aelst.*

Inside of a Farm-house—*Teniers.*

Lions and Landscape—*Roland Savery.* Died 1639. He was an excellent master, and his works are highly esteemed.

Sketch of a Lady—*Vandyke.*

A Sea-piece—*William Vandervelde.*

A Man in Armour—*Correggio.*

Portrait of a Child.

Portrait—*Bassano.*

A Labyrinth—*Tintoretto.*

Mary Magdalen at the tomb of our Saviour—*Holbein.*

St. Catherine, after *Correggio.*

A Sybil—*P. Bordone.*

Moses striking the Rock—in the school of *Salvator Rosa.* Born 1614; died 1673. This great painter had an enlarged and comprehensive genius—a lively, fertile, and poetic imagination. He studied nature, and always chose to represent her in her utmost grandeur and magnificence. His genuine works are rare and valuable.

Infant Salutation—*L. da Vinci.*

Landscape, with Cattle—*Vandervelde.*

Fruit and Still Life—*Albert Cuyp.* Born 1606.

He sometimes painted fruit, and excelled in everything that he attempted to represent.

A small Landscape—*Holbein.* This is one of the few landscapes painted by this master.

A Landscape—*John Wynants*, with figures by *Lingelback.* Born 1600, died 1670. His works are in great esteem, and bring large prices.

A Turk on Horseback—*Ferrara.*

Nymphs at an Egyptian Bath—*Dietrici.*

An Interior—Lady and Person acting—*C. Poelemberg.* This picture belonged to Charles I., and it is to be regretted that the subject of it is not known.

Hungarians at the Tomb of Ovid—*John Henry Schoonefeld.* Born 1619; died 1689. His figures are designed with elegance, and his subjects disposed with judgment and art.

The Marquis del Guasto, and Page—*Titian.*

Nymphs and Satyrs—*N. Poussin.*

St. Catherine—*B. Luini.*

St. Peter in Prison—*Henry Steenwyk*, the younger. Born in 1589. Vandyke introduced him to Charles I., and he met with much encouragement in this country.

A Battle-piece—*Wouvermans.*

The Dying Saint—*Vandyke.*

The Assumption of the Virgin—*Denis Calvert.* Born 1555; died 1619. He was the instructor of Guido and Domenichino and had great merit as a painter.

Rape of the Sabines—*John Rothenhamer.* Born 1564; died 1604. Paul Brill and Breughel frequently painted the landscapes and backgrounds of his

compositions. His small pictures are much admired, and are agreeably coloured.

A Saint's Head—*Gerhard Douw.* Born 1613; died 1674.

Lot and his Daughters—*Godfrey Schalcken.* Born 1643; died 1706. He was a disciple of *Gerhard Douw*, and his pictures, like his master's, are finished with exceeding neatness. He imitated nature with singular exactness, both in his colouring, and in the masses of his light and shadow.

The Shepherds' Offering—*S. Ricci.*

Dutch Boors—*Egbert Heemskerk* the Younger. Died 1704. He had great humour, and a lively and whimsical imagination. He lived in London, and his compositions at that time were much esteemed.

A Female by candle-light—*Schalcken.*

Lucretia—*Titian.*

Portrait—*Tintoretto.*

Sophonisba—*Scipio Gaetano.* Died 1588. He finished his pictures with great neatness and care.

Flower-piece—*Maria Van Ostertwyk.* Born 1630; died 1693. She studied nature attentively, and gave her works the utmost finishing, so that she finished but few, and her paintings therefore are scarce and very valuable. William III. gave her nine hundred florins for one picture, perhaps the one before us.

Landscape—*Poelemberg.*

March of an Army—*Giacomo Cortesi*, called also *Borgognone.* Born 1621; died 1676. This admirable artist served in the army, and there formed his animated ideas from actions he had seen in the field. His

pencil is uncommonly bold, and his designs show great elevation of thought. He was so expert an artist, that he did not make even a sketch of the subjects he intended to paint.

Landscape—*Rubens.*

A Jewish Rabbi—*Rembrandt.* Born 1606; died 1674. His real name was Gerretsz, but he is also known by the name of Van Ryn, from having been born on the banks of the Rhine. He formed his manner by studying and imitating nature. The genuine works of this great master bring incredible prices, and his etchings are collected with great care and expense for the cabinets of the curious.

An Old Woman—*G. Douw.* His pictures are usually of a small size, so exquisitely painted, so transparent, so wonderfully delicate, as to astonish as well as please. Everything that came from his pencil is precious, and vast sums have been given, and are still given, for his pictures, even in his own country.

St. Peter in Prison—*Steenwyk.*

Flowers—*Daniel Seghers.* Born 1590, died 1660; His flowers generally have the freshness and bloom of nature, which he studied diligently. His genuine pictures are highly valued.

Two Landscapes—*Poelemberg.*

A Boar's Head—*Snyders.* Born 1579; died 1657. In painting animals he was so exact, that he made even their skins and hair appear to be real; and their actions, attitudes, and all their movements have life, spirit, and expression.

Flowers—*D. Seghers.*

A Dutch Lady—*Rembrandt.*

Hay-stack—*Wouvermans.*

St. Francis—*Teniers.*

Interior of a Church—*Peter Neefs.* Born 1570; died 1651. He drew his subjects, with all their rich decorations, with such neatness, truth, and patience as to produce a surprising effect.

Military in a Landscape—*Borgognone.*

A Woman Milking a Goat—*N. Berghem.*

Flowers—*Ostertwyk.*

A Boy paring Fruit—*Bartholomew Murillo.* Born 1613, died 1685. He was called a second Paul Veronese by the Italians. He had an exquisite pencil, and there is a striking character of truth and nature in all his paintings.

Portraits—*Bassano.*

Nymphs Sleeping, and Dead Game—*Sir Peter Paul Rubens.* Died in 1640, aged 63. The fine picture now under our notice is generally admired. The works of Rubens are so well known in this country, and indeed in every part of Europe, that any remarks upon them are unnecessary.

Between the windows are representations of heathen Gods and Goddesses by *S. Ricci.*

THE QUEEN'S BED-ROOM.

In this room is the State Bed of Queen Anne.

The ceiling was painted by *Sir James Thornhill.*

James I.—his Queen, and his son Henry, Prince of Wales, by *Vansomer.*

Christian, Duke of Brunswick—*Honthorst.*

A Princess of Brunswick.

An Italian Lady—*Parmeggiano.*

Jacob stealing the blessing—*Andrea Schiavone.* Died 1582. He was one of the finest colourists of the Venetian school.

A Sea-port—*Claude.*

St. Francis, with the infant Jesus—*Guido.*

Venus and Cupid. The outline of this picture was drawn by *Michael Angelo*, and a celebrated living artist gave it as his opinion on seeing the picture, that Michael Angelo was the only painter who could have drawn such an outline. The picture was painted by *Giacomo Caracci da Puntormo.* Born in 1493, and died in 1558. Michael Angelo, on seeing some of the works of Puntormo, painted before he was twenty years old, said that such a genius, at such years, would carry the art of painting to its highest pitch. His taste of design was grand, and his colouring excellent. George II. gave one thousand guineas for this picture.

Dogs—*Snyders.*

The Shepherds' Offering—*Giacomo Palma*, called the Old. Born 1548; died 1596. His paintings are in great esteem, and they are coloured with extraordinary strength and brightness.

A Landscape—*Lucas Van Uden.* Born 1595; died 1660. He was a diligent observer of nature, and spent his time in the fields when he was not painting. He was considered one of the most delicate painters of landscape in the Low Countries.

The Judgment of Midas—*Andrea Schiavone.*

The Deluge—*Bassano.*

The Shepherds' Offering—*Giorgione.*

Virgin and Child—*Giorgione.*

Virgin and Child—*Titian.*

Twelve pictures, history of Cupid and Psyche—*L. Giordano.* George III. gave one thousand pounds for these pictures.

Mary of Este, Queen of James II.—*Sir G. Kneller.*

THE QUEEN'S DRAWING-ROOM.

The ceiling is painted by *Verrio.* All the pictures in this room are by *Benjamin West, P.R.A.*

George III. and Queen Charlotte.

Prince of Wales and Duke of York.

Duke of Clarence and Duke of Kent.

Prince Octavius and Prince Alfred, who died young.

Duke of Cumberland and two Princesses.

Dukes of Cumberland, Sussex and Cambridge, and three Princesses.

Queen Charlotte and the Princess Royal.

The Oath of Hannibal.

Peter denying our Saviour.

The Departure of Regulus.

The Death of General Wolfe.

St. George and the Dragon.

Two historical subjects relating to Cyrus.

THE QUEEN'S AUDIENCE-CHAMBER.

Faith, Hope, and Charity—*Gennari.*

The Duchess of Luneberg—*Mytens.*

A Magdalen—*Titian.*

The Apostles Peter, James, and John—*Michael*

Angelo da Caravaggio. Born 1569, died 1609. He took nature for the model of everything he introduced into his compositions: some of his pictures are very fine, and admirably finished.

Nymphs—*Giuseppe Chiari.* Born 1654; died 1727; He painted an extraordinary number of subjects from sacred and profane history, and these spread his fame through every part of Europe. He was a correct and elegant painter.

St. John—*Giuseppe Ribera,* called *Spagnoletto.* Born 1589; died 1656. This great master had a strength of expression and a force of colouring quite extraordinary. His natural turn was to paint subjects which excite horror; and he expressed pain and agony so powerfully as to produce a strong impression on the imagination.

Pilate delivering up our Saviour—*Andrea Schiavone.*

Margaret, Countess of Lennox. She was niece to Henry VIII.—*Holbein.*

The Death of the Chevalier Bayard. He received a wound from a musket-ball in 1524, on the banks of the Sessia; and, being unable to continue any longer on horseback, he ordered one of his attendants to place him under a tree, with his face towards the enemy: then, fixing his eyes on the guard of his sword, which was held up to him to kiss instead of a cross, he addressed his prayers to God; and in this posture, which became his character both as a soldier and as a Christian, he calmly waited the approach of death. This painting represents the interview between the Dying Chevalier ("sans peur et sans rèproche") and the Constable Bourbon. See

Robertson's Charles V. The picture is painted by *B. West*, and there is a fine print from it.

Peter the Great, Emperor of Russia—*Kneller*.

Frederick VI., Duke of Wirtemberg, styled the "Magnanimous"—*Mytens*.

The Death of Epaminondas—*West*.

Philip III. of Spain.

Charles I. returning from Spain—*Percellis*.

Ernest, Count Mansfeld—*Mytens*.

Margaret, Queen of Scotland. This is a very good picture, but the painter is unknown. This spirited queen was the wife of James IV. and mother of James V. King of Scotland. Her second marriage was with Archibald Douglas, Earl of Angus. She was divorced from him, and married Henry Stuart, brother to the Lord Avindale.

Nabob of Arcot—*Willison*.

The Continence of Scipio—*S. Ricci*.

Holbein and his Wife, in water-colours—*Holbein*.

Venus at her Toilet—*Paul Veronese*. Is a fine picture by this great master.

Duke of Brunswick—*Mytens*.

The Emperor Charles VI.—*Kneller*.

Duchess of Brunswick—*Mytens*.

A Holy Family—*J. Romano* after Raphael.

Venus and Adonis—*G. Chiari*.

Cupid with his Bow—*Parmegiano*.

THE PUBLIC DINING-ROOM.

In this room are three models of palaces, viz. Buckingham House ; a design for a palace in Hyde Park,

by *Kent;* and the third for Richmond Gardens by *Sir William Chambers.*

The nine pictures round the room are the Triumphs of Julius Cæsar by *Andrea Mantegna.* Born 1451, died 1517. They are painted in distemper, and were brought to England in the time of Charles I., and were sold at his death by the Parliamentary Commissioners for one thousand pounds, a large sum in those days. After the restoration they were repurchased by Charles II. and placed in Hampton Court. They were originally designed to form a continued procession 81 feet in length. As works of art, they are perhaps second only to the Cartoons of Raphael, and will be admired as long as they exist by every person of taste and genius. When we examine the tall, noble, and powerful figures before us, and contrast them with the delicate, slender, and youthful ones, we shall at once perceive that no works of modern art can be compared with them. We see here freedom and animation, and great variety and beauty in the several positions, especially perhaps of the hands. In the execution, we do not know whether most to admire the inexpressibly rich and elegant details, or the light and spirited touch of the pencil.

Dr. Waagen, in his interesting work on Art and Artists in England, has asserted that these pictures were coarsely painted over by Laguerre in distemper in the time of William III. We have reason to believe that this statement is perfectly erroneous.

These Triumphs of Julius Cæsar were painted by Mantegna for the Marquis of Mantua, whose entire

collection was purchased by Charles I. Hence many paintings are called *Mantua pieces*, in the old catalogue of the Whitehall Collection.

A Magdalen—*Palma the young.*

John Duns, named Scotus—*Spagnoletto.* Duns Scotus died in 1308. He was a native of Northumberland, and studied at Merton College, Oxford. His manuscripts are reposing in the library of that college. It has been said that it would require one-half a man's life to read the works of this profound doctor, and the other to understand his subtleties. He was the head of a sect called Scotists.

Ganymede—*Michael Angelo.*

Adam and Eve—*John de Mabuse.* It is to be regretted that these two very fine and valuable pictures are not placed in a better light.

Ruins—*Ottavio Viviani* and *Jan Miel.*

The Family of De Bray, by himself.

We next enter a room called the Queen's private chapel, and in the closet beyond it are the following pictures:—

Portrait—*L. Bassano.*

Portrait—*G. Pens.*

An Italian Market—*Peter Van Laer*, called Bamboccio, from the uncommon shape of his body. He was held in great esteem as a painter, and his pictures are excellently designed, happily executed, and generally highly finished.

A Landscape—after *Poussin.*

Jupiter and Europa—after *P. Veronese.*

An Act of Mercy—after *A. Carracci.*

Boaz and Ruth—*Bassano.*
Tobit restored to sight.
David and Abigail.
Sketches of Heads.
Frederick, Prince of Wales, by *Vanloo.*
Christ brought before Pilate, by *Tintoretto.*
Children with a goat, by *Amiconi.*
Virgin and Child.

THE PRIVATE DINING-ROOM.

In this room are the state beds of William and Mary.

Landscapes—*Henry Dankers.* Charles II. employed this artist to paint views of all the sea-ports in his dominions, and he was considered a good painter.

Caroline, Queen of George II.
Fisher, the Composer, by *Gainsborough.*
Queen of James I.—*Vansomer.*
The Good Samaritan—*Bassano.*
Judas betraying our Saviour—*Pordenone.*
The Wise Men's Offering—*P. Veronese.*
Venus and Cupid—*Giacomo da Pontormo.*
St. John, by *L. Spada.*
William III.
Dutch Pastimes—*Cepper.*
The Stoning of St. Stephen—*Rothenamer.*
A Sea-piece—*Percellis.*
A View of Florence—*Patch.*

In the next closet are twelve portraits of Romish Saints—*Domenico Feti.* There is a great deal of force and good painting in these pictures.

Our Saviour Healing the Sick—*A. Verrio.* In this picture Verrio has introduced himself and Sir Godfrey Kneller, as spectators of the miracle, in long periwigs.

THE KING'S DRESSING-ROOM.

The bed in this room was George II.'s.

The tapestry represents the Battle of Solebay.

The beautiful carving over the fire-place is by *Grinling Gibbons.* He died in 1721. He was patronised by that beneficent man Mr. Evelyn, who, with Sir Peter Lely, recommended Gibbons to Charles II. The king gave him a place in the Board of Works, and employed him in ornamenting his palaces, especially Windsor, where there are many fine carvings executed by him.

Four Doges of Venice—*Fialetti.* These are some of the pictures bequeathed by Sir Henry Wotton to Charles II.

Mary and Elizabeth—*C. Maratti.*

GEORGE THE SECOND'S PRIVATE CHAMBER.

Flower Pieces—*John Baptist.* Born 1635; died 1699. He came to this country, and was employed, in conjunction with Rousseau, by the Duke of Montague, to embellish Montague House, now the British Museum, where there are some fine performances of his.

Fruits—*Evert Van Aelst.* Born 1602; died 1658. He acquired a great reputation by the true and striking resemblance of nature which he gave to his dead game and fruit.

Grapes—*Caravaggio.*

Two Flower-pieces—*Mario Muzzi,* called Da Fiori;

died 1673. He imitated nature with so beautiful an exactness, and bestowed so much labour and study on his pictures, that they were greatly esteemed, and he was ranked among the greatest artists of his style of painting.

A Flower-piece—*J. Bogdane.*

Flower-pieces, with Insects—*Withoos.*

We now enter

THE CARTOON GALLERY,

Where the spectator will see those splendid works of art, which have been called the glory of this country, and the envy of the other nations of Europe. They were painted by that sublime and astonishing genius, Raffaelle Sanzio, called d'Urbino, from the city which gave him birth. He was born in 1483, and died in 1520. Vasari, in his Life of Raffaelle, says that he painted all these Cartoons with his own hands, in the last two years of his life, or in the 36th and 37th years of his age—a period in which we may suppose his knowledge of the art which has immortalized him, and the grace, truth, and sublimity which are shown in his works, had arrived at the height of perfection.

The writer of this notice heard the late Mr. Holloway, some of whose fine engravings from the Cartoons may be seen in the gallery, make the following remarks :—" I have made drawings of these Cartoons, and studied them for thirty years, and during that time I have every day discovered new beauties, but never detected a defect." The peculiar genius of Raffaelle is evidenced in these miracles of art, in various respects, in the most extraordinary degree. His power

of invention appears in the most brilliant light, and nowhere do we so correctly feel how deeply Raffaelle had penetrated into the pure spirit of the Bible, as in these designs, in which the few and simple words of Scripture have been developed in his creative fancy into the richest pictures, but which correspond in all their parts with the sense of their words.

In examining the Cartoons, the purpose for which they were destined should always be borne in mind, namely, to be wrought in tapestry. This occasions the compositions to be simplified, the masses to be large, and the several figures to be distinct from each other. The colours also are expressly chosen, so that the variety, splendour, and depth might be taken advantage of, which are peculiar to the various shades of dyed wool and silk used in tapestries.

It is to be regretted that these glorious works have, in part, sustained very serious damage. Considering, however, the dangers to which they have been exposed since they were painted, it is a matter of wonder that they are not in a far worse condition than they really are. When they were sent to Arras in order that tapestries might be worked from them, the weavers began the destruction of the Cartoons by cutting each of them perpendicularly into six or seven slips, in order to work more conveniently after them. While the tapestries were admired at Rome, the Cartoons themselves remained for a whole century in total oblivion at Arras, and it is said were deposited in a cellar. Rubens, who knew their value, at length called the attention of Charles I. to them, when only seven were to be found in such slips.

The others appear to have been torn to pieces in that state, for only some miserable fragments of them have ever come to light. Charles I. bought these seven, partly, it is supposed, with the intention of having tapestry woven after them. However that may have been, it is certain that they were roughly treated until William III. first took the precaution of having the slips joined together, and put in stretching frames, to rescue them from gradual destruction, and to enable the public to enjoy them in the present gallery which he built for them.

A wish has been sometimes expressed, by those who look only to the public convenience, that these inestimable productions of Raffaelle's genius should be removed from their present situation to the National Gallery in London: but when we consider how commodiously they are arranged at present, in a room built purposely for them; when we acknowledge that the light by which they are seen is liable to little objection; that the air is not, like that of the metropolis, filled with particles that would be most injurious to water-colours, and that every possible facility is given to inspect or to copy them; and when we further find from the evidence of the Artists examined before the House of Commons, that it would be necessary, if they were exhibited in London, to have them placed in glass-cases, for their protection,—we must consider that no sufficient reason has been given for their removal from Hampton Court.

The first Cartoon is

The Death of Ananias.

This is one of the Cartoons which Raffaelle is sup-

posed to have painted entirely himself, and is eminently distinguished by all the qualities which constitute and mark the genius of painting.

Among the seven Cartoons at Hampton Court, Ananias struck Dead by the words of St. Peter appears one of those which we may think, with Vasari, that Raffaelle alone could have touched. This Cartoon is eminently distinguished by all the qualities which constitute and mark the genius of painting. The painter has caught the living interest of the subject. St. Peter appears to be the apostle whom the Master has chosen for the head of his spiritual legation. Inspired by the Holy Ghost, he pronounces sentence on Ananias. The sternness in his attitude, the severity of his countenance, the composed, but energetic action of his gestures, all announce the Interpreter of Divine vengeance. We hear him say, "Thou hast not lied unto men, but unto God." He has spoken, and the punishment follows. The apostle, who stands near him, holds up his right arm; and his finger, pointing up to Heaven, shows whence issued the decree of death. Nothing can be more conducive to the illustration of the subject and its picturesque effect, than the platform upon which the apostles are elevated; nor can we too much admire the manner in which the fall of Ananias is delineated. That it was violent cannot be mistaken; the attitude of the whole figure, especially of the head, expresses this, and we also see that it was sudden. Raffaelle alone had the secret of portraying the *successive events of an action*—though painting can seize but

one *rapid instant*. The two figures behind Ananias are designed to explain to the spectators the crime which has been punished. One pointing to the apostle, reproaches Ananias with having deceived them; the other, by the attitude of his body, and his arms, which seem to speak, expresses these words, "Thou hast deceived, thou hast deserved this."

Elymas the Sorcerer struck blind by St. Paul.

This sorcerer opposed the preaching of St. Paul, and endeavoured to deter the Proconsul from embracing the Christian religion. The scene of action is the Pretorium, in the middle of which we behold a recess, where the tribunal of the Proconsul is elevated, and the recess, in which the judge with his assistants appear, divides the scene, the action, and the spectators into two groups. On one side stands St. Paul, whose threatening gesture announces that he has just obtained vengeance from above against the enemy of God—on the other, and opposite to St. Paul, advances the Sorcerer Elymas, who has just lost his sight. The effect of this sudden blindness is wonderfully represented by the most expressive signs. The unhappy man in profound darkness extends his hands, seeks a supporter and walks cautiously. The Proconsul and his assistants are struck with astonishment. Elymas, says Richardson, is *blind all over;* his feet are inclined inwards, like one who is groping in the dark; while the figure of the Proconsul Sergius has a greatness and grace superior to his character, and equal to what

one can suppose Cæsar, or Trajan, or the greatest of the Romans, to have had.

The Lame Man restored by St. Peter and St. John.

It is supposed that Giulio Romano had a considerable share in the execution of this Cartoon, wherein are unquestionably many noble and beautiful figures; but the attention is principally engrossed by the contrast between them and the two lame beggars, which frightful reality seems a concentration of all the deformities which can afflict a human being. The St. Peter and St. John healing the Cripple is, in all the parts of its execution, a much more perfect work than any of the others: the shaded parts are broad, tender, well expressed, and happily softened by the reflex light, which gives them a fine relievo and convexity. By the use of the pillars which divide the composition into three parts, Raffaelle obtained a suitable frame-work for the pleasing episodes, without disturbing the main action of the picture. The view of a bright landscape between the pillars has a very charming effect.

The Miraculous draught of Fishes.

It is supposed that, though Raffaelle composed all the designs for the Cartoons, he entirely executed only some, and worked more or less at the others; and even in those which he reserved for his sole execution, he may have employed the pencil of his pupils on the subordinate parts; and it has been conjectured that Giovanni d'Udine, who in the Loggie at the Vatican,

and at the Casino Farnese, was intrusted with the painting of the flowers, fruits, and animals, may in this picture have executed the landscape, aquatic birds, &c. This Cartoon, though it contains some figures, and is less rich in motion and expression, and less dramatic than the others, yet displays many striking beauties. The drawing is accurate, and the colouring has great freshness and brilliancy. With regard to the smallness of the boats, of which so much has been said and written—we beg to observe, that art has to contend with many difficulties, in its endeavours to imitate nature in a confined space, and with very different materials: on that account it is sometimes obliged to deviate from its model in order to produce the effects which it intends. Had the boat been as large as the size of the figures requires, it is evident that it would have filled so large a space, as to impair if not destroy the lightness and beauty of the whole composition. In this *apparent* deviation from truth, Raphael was supported by the great example of the ancients.

St. Paul and St. Barnabas at Lystra.

Writers, says Lanzi, like to quote this Cartoon, as a proof and example of the particular talent of Raffaelle in rendering his subject intelligible by choosing those circumstances, and delineating those peculiarities, which will represent the action most clearly and most forcibly. The miracle of the man, a cripple from his birth, to whom those two apostles had restored the use of his legs, had struck the people of Lystra with astonishment. They looked on them as gods, and were preparing to offer

sacrifices to them. On one side of the painting we behold the multitude, leading the victims; the altar and the sacrifice are ready, and the axe is raised. Among the crowd we distinguish one figure who puts forth his hand and seems to oppose the completion of the sacrifice. It is a disciple sent by the apostles to prevent the stroke. On the other side, St. Paul is indignantly protesting against the sacrilege. No character can be more dignified and impressive; and he contrasts finely with the figure of St. Barnabas, who, placed behind him, with folded hands, implores Heaven to stop the preparation. The variety of characters, sentiments, and affections displayed in this composition must be the subject of continual admiration.

St. Paul preaching at Athens.

Always ingenious in his choice of situations, Raffaelle has selected a space surrounded by beautiful edifices: the apostle is elevated by standing on the steps of a temple, and round this tribunal his auditors have placed themselves in a circle, where the figures are disposed with uncommon skill, and much variety is introduced into the different groups. This arrangement, which separates the sacred orator by bringing him into the front of the picture, gives to his whole figure an augmentation of size, and thus dignifies the authoritative action by which he subdues his hearers. In the circle of auditors several groups, if we may thus denominate them, are to be remarked of opposite affections, which alternate expression indicates all the dispositions of the human mind. Behind the apostle

are three men, whose deportment and countenance betray simple admiration. The party of men seated near the centre discover, by their agitation, the discordance of their opinion. Next comes a group, at the head of which stands a figure, whose attitude, attention, look, and head slightly bowed, denote a conviction of the truths which the apostle is enforcing, and which appear to penetrate his very soul. Next to him are two old men: one of them, with his head and his hand leaning on a crutch, listens, but with obstinacy and hard-heartedness. His neighbour seems to fear being convinced. The passionate admiration and devotion of perfect conviction are portrayed by the most affecting signs, in the persons grouped at the other extremity of the picture, with the female figure, who, on this side, terminates the composition. This Cartoon may be considered in itself as a school of art.

The Last Charge to Peter.

In this collection, this Cartoon, in which our Lord, after having given the keys to St. Peter, points out figuratively the flock with which he intrusts him, is one remarkable for purity of design and effect. The different feelings of the apostles seem adapted to the peculiar character of each, and display it to our observation. The general expression of this picture is composure; the harmony is gentle, the effect clear, and the design and execution correspond by their purity with the greatness of the subject, and with the charm of the situation in which the scene is laid. The apostles are all collected together in one compact

group, as would naturally happen when any important communication was expected; and the Saviour, both by his majestic simplicity of action, and by his detached situation, is evidently the principal figure of the piece. St. Peter kneels with joyful reverence to receive the awful and sacred charge; while St. John, the beloved disciple, presses forward with enthusiasm, as if to show that in zeal and affection he yields to none; and the figures of the rest of the apostles are varied, both in attitude and expression, with an extraordinary felicity.

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work in a poor garret. Vandyck soon delivered him from a situation so unworthy of his merit, and generously furnished him with everything requisite for his appearance in a character suitable to his talents. He afterwards recommended him to Charles I., who took him into his service, and distinguished him by the name of the English Tintoret. He was one of the most eminent painters of his time, and an honour to his native country. Had he studied painting in Italy, he would probably have raised himself to the highest excellence.

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James Stuart, son of James II., when a boy. This, and the portrait of him at a more advanced age, and that of Pope Benedict XIV., were left by Cardinal York to George III.

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Sir Jeffrey Hudson—*Mytens.* This diminutive creature, when he was about seven or eight years of age, was served up to table, in a cold pie, at Burghley-on-the-Hill, the seat of the Duke of Buckingham, and, as soon as he made his appearance, presented by the Duchess to the Queen, who retained him in her service. At that time he was only eighteen inches in height, and he is said not to have grown any taller till after thirty, when he shot up to three feet nine inches. Soon after the breaking out of the civil wars he was made captain in the royal army. He afterwards killed a Mr. Crofts in a duel.

Duke of Richmond and Lennox—*Vansomer.*

Edward Lord Zouch—*Mytens.* Lord Zouch was one of the peers who sat in judgment on Mary, Queen of Scots. He was also the well-known friend of Sir Henry Wotton and Ben Jonson.

James I.—*Vansomer.*

Lord Falkland, after *C. Janssen.*

William of Nassau, Prince of Orange, great grandfather of William III.

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A Portrait—*Mirevelt.*

Henry, Prince of Wales, son of James I.; and Lord Harrington—*L. de Heere.*

The Queen of James I.—*Vansomer.*

Lord Darnley and his brother—*L. de Heere.* Lord Darnley was the husband of Mary, Queen of Scots, and had very little to recommend him besides the beauty of his person. He was almost totally devoid of every good and amiable quality, and treated Mary not merely with neglect, but with such insolence as none are capable of but ignoble minds.

Queen Elizabeth in a fantastic dress—*F. Zucchero.* Queen Elizabeth was in the habit of wearing dresses of every country. In the picture before us her romantic turn appears. She is drawn in a forest, a stag behind her, and on a tree are inscribed these mottoes, which, as we know not on what occasion the piece was painted, are not easily to be interpreted:—

Injusti justa querela.

A little lower,

Mea sic mihi.

Still lower,

Dolor est medecina dolori.

And on a scroll at the bottom are these verses:—

The restless swallow fits my restlesse mind,
In still revivinge, still renewinge wrongs;
Her just complaints of cruelty unkinde
Are all the musique that my life prolonges.
With pensive thoughts my weeping stag I crown,
Whose melancholy teares my cares expresse;
His teares in sylence and my sighes unknowne
Are all the physicke that my harmes redresse.
My onley hopes was in this goodly tree,
Which I did plant in love, bring up in care,
But all in vaine, for now *to* late I see
The *shales* be mine, the kernels others are.
My musique may be plaintes, my musique teares,
If this be all the fruite my love tree beares.

It is generally supposed that these verses were Queen Elizabeth's own composition. We may fairly acquit Spenser of having written them, though they have been attributed to him.

Sir John Gage. He held various offices under Henry VIII., Edward VI., and Queen Mary. The latter appointed him Lord Chamberlain of her household, and restored to him the office of constable of the Tower, in which situation he had the painful duty of attending Dudley and his family to the block. It is said that Lady Jane Gray, upon the scaffold, gave Sir John Gage her tablets, in which she had just written certain sentences in different languages, suggested by the sight of the dead body of her husband, Lord Guilford Dudley. The princess Elizabeth was committed for a time to the charge of Sir John Gage.

Portrait, said to be of Shakspeare.

Countess of Derby—*L. de Heere.*

Sir George Carew—*Holbein.*

Portrait of a female—*Sir A. More.*

Mary de Medicis—*Pourbus.*

Henry Howard, Earl of Surrey—*Holbein.* Lord Surrey was famous for the tenderness and elegance of his poetry, in which he excelled all writers of his time. The great and shining talents of this accomplished nobleman excited the jealousy of Henry VIII., who caused him to be executed, after the formality of a trial, in 1547. The fair Geraldine was rendered celebrated by his chivalrous attachment to her; and his pen and his lance raised the fame of her beauty throughout Europe.

Edward IV.—*John Van Belcamp.*

Alderman Lemon.

Henry VII. and Elizabeth of York, Henry VIII. and Jane Seymour—copied by *Remée*, for Charles II., from a picture by *Holbein*. The original picture was painted on the wall of the Privy Chamber at Whitehall, and was consumed when Whitehall was burned. Remée received 150*l*. for the picture before us. He was a scholar of Vandyck, and died in 1678.

Fair Rosamond.—She was the daughter of Walter Lord Clifford, and mistress of Henry II. She is said to have died by poison in 1177, administered by Queen Eleanor through jealousy.

The Children of Henry VII., viz. Prince Arthur, Prince Henry, and the Princess Margaret. This is a curious historical picture, and said to have been painted by *J. Mabuse*, about the year 1496.

James III. and his Queen, Margaret of Denmark. These two curious historical pictures are on each side of the door, and are said to have been painted by *Mabuse*. They have been engraved.

Jane Shore. She was mistress to Edward IV., and was the wife of a citizen of London. She was a woman of great beauty and extraordinary accomplishments; but her courtly behaviour, agreeable conversation, and ready wit, were said to be more attractive than her person. She employed her interest with the king in relieving the indigent, redressing wrongs, and rewarding merit. After the death of Edward, she met with cruel treatment, and lived in great poverty and distress.

Edward III.

Duke of Cambridge.

Louis XV. when young.
Anne, Duchess of York—*Sir Peter Lely.*
North, Bishop of Winchester—*Dance.*
Mrs. Delany—*Opie.*
Daughters of George II.—*Maringaud.*
William III. when young—*Hannaman.*
The rest of the portraits in this gallery are unknown.

On quitting the Portrait Gallery, the Queen's staircase is descended. The ceiling was painted by *Kent*, and also the ornaments on each side of it. The large picture was painted by *Vick*. The Duke of Buckingham is therein represented as Science, in the habit of a Mercury, introducing the Arts and Sciences to Charles II. and his Queen, Katherine.

In conclusion it may be observed that the state apartments are open to the public on every day of the week, except Friday, when they are closed for the purpose of being cleaned. The hours are from ten o'clock in the morning until six o'clock in the evening from the 1st of April to the 1st of October, and the remainder of the year from ten until four.

*** Persons may obtain permission to copy the pictures on application to the Chief Commissioner of Her Majesty's Woods, or to the Author of this volume at Hampton Court.

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